

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

O‘ZBEKISTON MILLIY UNIVERSITETI

ORIPOV DAVRONBEK RAVSHAN O‘G‘LI

**“DADA QO‘RQUT” VA “O‘G‘UZNOMA” KITOBIY EPOSLARINING
QIYOSIY TAHLILI**

10.00.08 – Folklorshunoslik

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

Toshkent-2024

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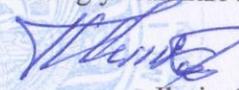
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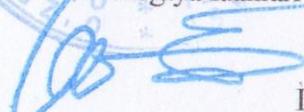
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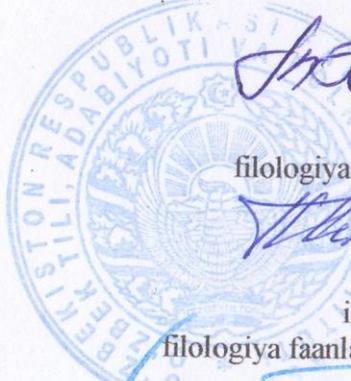
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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon folklorshunosligida qadimiy, milliy eposlarning tarixiy-genetik asoslarini aniqlash, badiiy evolutsiyasiga oid xususiyatlarni yoritish, ularni o‘zaro muqoyasa qilishni o‘rganishga alohida e’tibor qaratilmoqda. Qadimiy eposlar xalq og‘zaki ijodining eng nodir namunalari ko‘plab janrlar taraqqiyotiga asos bo‘lib xizmat qilgan poetik ijod namunasi ham hisoblanadi. “O‘g‘uznoma” va “Dada Qo‘rqut” kabi qadimiy eposlarning arxaik qatlami qahramonlik miflari sujetining poetik transformatsiyasi orqali shakllanganligi, ularning ta’sirida ko‘plab xalq dostonlari yaratilishi va tadrijiy rivojida shu ikki kitobiy eposlar bosh omil bo‘lganligi, ularni o‘zaro muqoyasa qilish orqali qadimiy va o‘rta asr dostonlari taraqqiyot bosqichlarini aniqlash, ular xususida fikr yuritish imkoniyati yuzaga kelmoqda. Folklorshunoslikda “Dada Qo‘rqut” va “O‘g‘uznoma” eposlarining turkiy qavmlar madaniy muhitida tutgan o‘rni, ularning o‘zaro qiyosiy tahlili, ularning boshqa turkiy eposlarga ko‘rsatgan ta’sirini aniqlash, “O‘g‘uznoma” turkumidagi dostonlarning sujeti va tarixiy asoslari bo‘yicha ilmiy xulosalar chiqarish dolzarblik kasb etadi.

Dunyo folklorshunosligida eposlarning shakliy-uslubiy xususiyatlari, sujeti, genezisini tadqiq etish borasida muayyan natijalarga erishib kelinmoqda. Eposlar, xususan, turkiy xalqlarga oid eposlar o‘zaro muqoyasa qilinib, ularning boshqa xalq dostonlari bilan uzviy bog‘liqlik masalasi tahlilga tortilayotgani quvonarli holdir. Shunday bo‘lsa-da, dunyo eposlari, xususan, turkiy xalqlardan qolgan eposlarni qiyosiy aspektda o‘rganish, ularni o‘zaro muqoyasa qilish, tegishli xulosalar chiqarish bugungi kunning muhim vazifalaridan hisoblanadi.

Mamlakatimiz mustaqillikka erishgach, jumladan, so‘nggi o‘n yillikda xalq og‘zaki ijodi namunalari, xususan, eposlar strukturasi o‘rganish, o‘zaro muqoyasa qilish o‘zbek folklorshunosligining muhim vazifalaridan biriga aylandi. Inchunun, qadimiy eposlarning tarixiy ildizlari, poetikasi, evolutsiyasi hamda tipologiyasini muqoyasa tarzida o‘rganish, ularni yosh avlod ong-u shuuriga singdirish, ularni vatanparvarlik ruhida tarbiya etishda tutgan o‘rni salmoqlidir. “...Insoniyat yaratgan bebaho madaniyat durdonalari eng avvalo har qaysi millatning folklor san’atida mujassam topgani hammamizga yaxshi ma’lum... Jahon madaniy merosining bu o‘lmas asarlari bizga insoniyatning nasl-u nasabi, tarixiy ildizlari, oliyjanob ideallari bir ekanini, binobarin, turli millat va elat vakillarining kelajak sari intilishlari ham mushtarak ekanini anglatadi”¹.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmoni, 2023-yil 11-sentabrdagi PQ-300-sonli “O‘zbekiston-2030” strategiyasini 2023-yilda sifatli va o‘z vaqtida amalga oshirish chora-tadbirlari to‘g‘risida”, 2023-yil 25-dekabrdagi PQ-405-sonli “Nomoddiy madaniy merosni muhofaza qilish, ilmiy o‘rganish va targ‘ib qilishni rivojlantirishga oid qo‘shimcha

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

chora-tadbirlar to‘g‘risida”gi qarori, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishi doirasida amalga oshirilgan.

Muammoning o‘rganilganlik darajasi. Qadimiy eposlarning tarixiy ildizlarini o‘rganish, ularni turli metodlarda qiyosiy tadqiq etish jahon folklorshunosligining dolzarb masalalaridan hisoblanadi. Xususan, “O‘g‘uz qabilalari tilida bitilgan “Kitobi Dadam Qo‘rqud” (“Kitobi Dadam Qo‘rqud ala lisani taifa-i og‘uzan”) asarini o‘rganish ishlari XIX asrning dastlabki yillaridayoq nemis olimlari tomonidan boshlab berilgan. 1811-yili nemis sharqshunosi Genrix Fridrix fon Dits (Heinrich Friedrich von Diez) ushbu eposning Drezden nusxasi haqida ilk ma‘lumotlarni taqdim qilgandi². 1859-yildan yana bir nemis mutaxassisi Teodor No‘ldeke (Theodor Nöldeke) ushbu epos tadqiqiga kirishadi. 1892-yil T.No‘ldeke oxiriga yetmagan tadqiqot natijalarini V.Bartoldga taqdim etadi³. Yosh olim 1894-1904-yillarda 1-3- va 5-dostonlarini asl nusxa bilan birgalikda nashrga tayyorlaydi. V.Bartoldning vafotidan so‘ng, aniqrog‘i 1962-yilda “Kitobi Dadam Qo‘rqut”ning rus tilidagi to‘liq tarjimasini taqdim etdi bilan birgalikda nashr etiladi⁴.

1950-yili italiyalik E.Rossi “Kitobi Dadam Qo‘rqut”ning Vatikan nusxasini aniqlab, uni jahon ilm ahliga taqdim etadi⁵. Ushbu o‘g‘uz eposi ustida keyinchalik A.Tumanskiy, V.M.Jirmunskiy, A.Y.Yakubovskiy, K.Inostransev, A.N.Samoylovich, A.Kononov, G.N.Potanin kabi rus olimlari ham ilmiy izlanishlar olib borishgan. Shuningdek, turkiyalik va ozarbayjonlik folklorshunoslarning mazkur kitobiy epos bo‘yicha olib borgan tadqiqotlari ham diqqatga sazovor. Kilisli Muallim Rifat, O‘rxon Shoyiq Go‘kyoy, Muharram Ergin “Kitobi Dadam Qo‘rqut” eposining turk tilidagi matnlarini yaratib, turkiy olimlar orasida dastlabki tadqiqotlarni amalga oshirishgan. “Kitobi Dadam Qo‘rqut” eposi haqida so‘z ketganda, qardosh ozarbayjonlik olimlar mehnatini alohida e‘tirof etish joiz. 1939-yili Hamid Arasli eposning Drezden va Vatikan nusxalari asosida nisbatan to‘liq uchinchi nusxasini yaratgan. Shuningdek, A.Sultonli, M.Hakimov, Sh.Jamshidov, M.Tahmasib, M.Seidov, O.Nabiyev va boshqalarning ham ushbu qadimiy epos haqida qimmatli ma‘lumotlar jamlangan tadqiqotlari mavjud⁶.

² Diez H.F.von. Denkwürdigkeiten von Asien in Künsten und Wissenschaften. – Berlin, 1811. – P. 288-331.

³ Жирмунский В.М. Тюркский героический эпос. – М.: Наука, 1974. – С.519.

⁴ Книга моего деда Коркута /Перевод В.В.Бартольда. – М.: Наука, 1962. – 299 с.

⁵ Rossi E. Un nuovo manoscritto del “Kitab-i Dede Qorqut” // Rivista degli Stud: Orintali. – Roma, 1950. – P. 34-43.

⁶ Sultanli Ə. “Dədə Qorqud” və yunan eposları. – Bakı: ADU-nun nəşri, 1946. – 156 s.; Həkimov M. «Kitabi-Dədə Qorqud». – Bakı: Elm, 1999. – 86 s.; Həkimov M. “Kitabi-Dədə Qorqud” dastanında qafiyə-rədif strukturu və alliterasiya // “Kitabi-Dədə Qorqud” dastanının 1300 illiyinə həsr olunmuş elmi-nəzəri konfransın materialları. – Bakı, 1999. – №1. – S. 89-95; Cəmsidov Ş. «Kitabi-Dədə Qorqud». – Bakı: Elm, 1977. – 136 s.; Təhmasib M. Azərbaycan xalq dastanları (orta əsrlər). – Bakı: Elm, 1972. – 398 s.; Seyidov M. Qam-şaman və onun qaynaqlarına

Bundan tashqari, Ramazon Qafarli, Ramiz Askar, Fuzuli Bayat, Sayfaddin Rizasoy kabi olimlarning ham mavzu yuzasidan olib borgan ilmiy izlanishlarini ta'kidlash joiz⁷. Dog'istonlik A.Adjiyev hamda turkman olimi X.Ko'ro'g'li ham bu mavzuda fundamental tadqiqotlar olib borishgan. "Kitobi Dadam Qo'rqu"ning o'zbek folklorshunosligida ham o'ziga yarasha o'rganilish tarixi mavjud. 1939-yili o'zbek folklorshunosligi asoschisi Hodi Zarif ushbu eposning uchinchi dostoni "Bamsi Bayrak"ni "O'zbek folklori" antologiyasi⁸ tarkibida nashr ettiradi.

"Kitobi Dadam Qo'rqu"ning 2019-yili chop etilgan yangi tarjimasini nisbatan to'liqroq nashr sifatida e'tirof etish mumkin⁹. So'nggi yillarda ushbu eposning filologiya fanlari doktori Jabbor Eshonqulov¹⁰ hamda Boboxon Muhammad Sharif¹¹ tomonidan nashrga tayyorlangan tarjimalari yuzaga keldi. Shuningdek, T.Mirzayev, N.Rahmonov, M.Jo'rayev, Sh.Turdimov, J.Eshonqulov, R.Jumaniyozov kabi o'zbek olimlarining kitob, qo'llanma, monografiya, risola hamda maqolalarida ushbu epos haqida fikr bildirilgan¹². "O'g'uznoma" eposi ham "Kitobi Dadam Qo'rqu" singari turkiy xalqlarning umumiy bebaho hazinalaridan biridir. "O'g'uznoma" atamasi dastlab Abu Bakr Abdulloh Oybek ad-Davadori (XIV asr)ning "Tarixiy marvaridlar"(Жемчуг из истории восславленных) asarida uchraydi¹³. Shuningdek, turli asarlar tarkibida kelgan "O'g'uznoma"lar ham mavjud bo'lib, jumladan, ushbu epik yodgorlik Rashididdin Fazlulloh Hamadoniyning "Jome'u-t-tavorix", Mirzo Ulug'bekning "To'rt ulus tarixi" Hofiz Tanish Buxoriyning "Abdullanoma", Abul G'oziy Bahodirxonning "Shajarayi turk", "Shajarayi tarokima" va boshqa asarlarda ham uchraydi.

Rashididdin Fazlulloh Hamadoniyda qayd etilgan, ammo bizgacha yetib kelmagan qo'lyozma hamda Parij kutubxonasida saqlanayotgan nusxa XIV-XV asrlarda ko'chirilgani taxmin qilinadi. "O'g'uznoma" eposi ustida F. fon Dits, V.Radlov, P.Pellyo, Rizo Nur, V.Bang, A.Sherbak, X.Ko'ro'g'li, N.Rahmonov, Q.O'miraliyev kabi olimlar izchil izlanishlar olib borishgan. "Kitobi Dadam

umumi baxis. – Bakı: Gənclik, 1994. – 232 s.; Nəbiyev A. Azərbaycan aşiq məktəbləri. – Bakı: Nurlan, 2004. – 312 s.

⁷ Qafarli R. Redaktordan // Dədə Qorqud araşdırmaları, I kitab. – 2012. – S. 3-8; Əskər R. Mahmud Kaşğari və onun Divanü lüğət-it-türk əsəri. – Bakı: MBM, 2008. – 423 s.; Bayat F. Oğuznamə(lər) // "Dədə Qorqud kitabı". Ensiklopedik lüğət. – Bakı: Öndər nəşriyyat, 2004. – S. 255-274; Rzasoy S. "Dədə Qorqud kitabı"nın sonuncu boyunun mətn strukturu // "Dədə Qorqud" jurnalı. – 2002. – №2. – S. 73-90.

⁸ Özbek folklori. Birinci ktob / Tuzuvçi: N.Zarif. – Taşkent: Öquv-Pednaşr, 1939. – 384 b.

⁹ Китоби Дадам Қўрқуд / Таржимон: С.Рўзимбоев, нашрга тайёрловчилар: С.Рўзимбоев, Н.Собирова, М.Пирназарова. – Урганч: УрДУ ноширлик бўлими, 2019. – 140 б.

¹⁰ Дада Қўрқуд китоби / Таржимонлар: Ж.Эшонқул, С.Рўзимбоев, А.Абдужалилов. – Тошкент: Color Pak, 2022. – 214 б.

¹¹ Kitobi Dada Qo'rqu / Tarjimon: Boboxon Muhammad Sharif. – Boku: Nusxa, 2022. – 188 b.

¹² Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008. – 410 с.; Мирзаев Т., Саримсоқов Б. Достон, унинг турлари ва тарихий тараққиёти // Ўзбек фольклорининг эпик жанрлари / Масъул муҳаррирлар: Б.Сайимов, Ғ.Мўминов. – Тошкент: Фан, 1981. – Б. 9-61; Раҳмонов Н.А. Орхоно-Енисейский памятники и тюркские эпосы: Автореф. дисс... докт. филол. наук. – Ташкент, 1991. – 46 с.; Эшонқул Ж. Фольклор: образ ва талқин. – Қарши: Насаф, 1999. – 172 б.; Эшонқул Ж. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – 122 б.; Рўзимбоев С. Хоразм достонлари. – Тошкент: Фан, 1985. – 96 б.; Мирзаев Т., Жўраев М. «Китоби дадам Қўрқуд» хақида // Ўзбек тили ва адабиёти. – Тошкент, 1999. – № 5. – Б. 33-38; Жуманиёзов Р. Донг қозонган достон. – Тошкент: Фан, 1993. – 72 б.; Китоби дадам Қўрқуд / Таржимон: С.Рўзимбоев, нашрга тайёрловчилар: С.Рўзимбоев, М.Пирназарова, Н.Собирова. – Урганч: УрДУ нашриёти, 2019. – 140 б.

¹³ Ўғузнома / Нашрга тайёрловчи: Б.Исабек. – Тошкент: Ўзбекистон, 2007. – Б. 3.

Qo‘rqut”ning “O‘g‘uznoma” bilan qiyosiy tahlili shu paytga qadar maxsus o‘rganilmagan. Ikki kitobiy epos sujet va motivlari, obrazlar tizimi va badiiyatida bir talay o‘xshashliklar, bir-biriga muqoyasa qilsa bo‘ladigan jihatlar mavjudki, albatta, bu maxsus tadqiqotlarni talab qiladi.

Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Mirzo Ulug‘bek nomidagi O‘zbekiston Milliy universiteti O‘zbek adabiyotshunosligi kafedrasining ilmiy-tadqiqot ishlari rejasiga muvofiq “O‘zbek xalq og‘zaki ijodiyotini o‘rganishning ilmiy-nazariy muammolari” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi o‘rta asrlar bebaho o‘g‘uz yodnomasi bo‘lgan “Dada Qo‘rqut”dagi syujet va motivlarning “O‘g‘uznoma” kitobiy eposidagi syujet hamda motivlar, obrazlar tizimidagi umumiylik bilan aloqadorligini asoslab berishdan iborat.

Tadqiqotning vazifalari:

“Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlarining qo‘lyozma nusxalariga asoslangan nashrlarni o‘rganilishini ochiqlash;

kitobiy eposlarning o‘ziga xos xususiyatlarini va ularning turkiy qavmlar madaniy muhitida tutgan o‘rnini yoritib berish;

kitobiy eposlarning tarixiy asoslari, shakllanish jarayoni va tadrijiy taraqqiyoti tamoyillarini hamda turkiy xalqlar dostonlari bilan uyg‘unligi masalalarini oydinlashtirish;

qadimgi tasavvurlarning qadimgi eposlardagi izlarini o‘rganish asosida mifologik qarashlarning umumiylikni dalillash;

“Dada Qo‘rqut” va “O‘g‘uznoma” eposlarining turkiy xalqlarning boshqa dostonlari bilan qiyosiy tahlilini, o‘zbek xalq og‘zaki ijodida tutgan o‘rnini eposlardagi obrazlar tizimini va ahamiyatiga baho berish;

Tadqiqotning obyekti sifatida Drezden nusxasi asosida Samat Alizoda hamda Tofiq Hojiyev tomonidan tayyorlangan “Kitabi Dada Qo‘rqut” eposining o‘g‘uz-turk yozuvidagi asl matniga asoslangan nashri, shuningdek, “O‘g‘uznoma”ning uyg‘ur yozuvidagi asl matniga asoslangan A.Sherbakning “Oguzname. Muxabbatname” kitobidagi transkripsiya, turli asarlar tarkibida kelgan 30 dan ortiq O‘g‘uznomalar, ularga oid ilmiy-tadqiqotlar olindi.

Tadqiqotning predmetini o‘zbek folklorining epik turiga mansub dostonlarning tarixiy-genetik asoslari, eposlardagi qadimiy motiv va syujetlar, ularning o‘g‘uz eposi an‘analari bilan o‘zaro aloqasi, evolyutsiyasi, o‘zaro o‘xshashligi hamda o‘ziga xosliklarini yoritish tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda struktural tahlil, modellashtirish, qiyosiy-tipologik, qiyosiy-tarixiy va matniy tahlil usullariga tayanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Dada Qo‘rqut”ning qo‘lyozma nusxalariga asoslangan Samat Alizoda hamda Tofiq Hojiyev tomonidan tayyorlangan “Kitabi Dada Qo‘rqut” nashri “O‘g‘uznoma”ning uyg‘ur yozuvidagi asl matniga asoslangan A.Sherbakning

“Oguzname. Muxabbatname” kitobidagi transkripsiya variantiga muqoyasa qilinib, matniy, janriy, lisoniy xususiyatlari oydinlashtirilgan;

“Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlari turkiy xalqlarning “Edigo”, “Oshiq G‘arib va Shohsanam”, “Oshiq Alband”, “Sayyod va Hamro”, “Huriliqo va Hamro”, “Asil va Karam”, “Royi Chin” kabi dostonlari bilan qiyosiy-tipologik, qiyosiy-tarixiy, lingvofolkloristik va matniy tahlil kabi usullarda ularning o‘zaro ta‘sir masalasi ochiqqlangan;

O‘g‘uznomalarning dastlabkisi bizning davrgacha yetib kelmagan “Kitob axborvuloti Xuroson” (Xuroson hukmdorlari haqida axborot beruvchi kitob) asari ekani, eng so‘nggisi esa Fuad Ko‘pruli O‘g‘uznomasi yoxud To‘pqopi Saroyi O‘g‘uznomasi ekani, yana o‘rganilmagan o‘nga yaqin O‘g‘uznomalar mavjud ekani ilmiy xulosalar asosida asoslangan;

“Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlaridagi dunyoni tasavvur qilishning mifologik asoslari va inonchlarga oid tasavvurlar bir-biriga o‘zaro mos kelishi, har ikki eposda ishlatilgan badiiy tasvir vositalari ham an‘anaviy tarzda mushtaraklik kasb etishi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

eposshunoslikdagi tayanch manbalar, o‘zbek hamda xorijlik tadqiqotchilarning asarlaridagi nazariy qarashlar umumlashtirilib, mavzu yuzasidan tegishli ilmiy xulosalari, ibtidoiy diniy tasavvurlarning kitobiy eposlar shakllanishidagi roli va o‘rni, jahon folklorshunosligining yangi nazariy konsepsiyalari, ularning genetik ildizlari yoritilgan;

kitobiy eposlarning o‘ziga xos xususiyatlarini tadqiq etish orqali belgilangan xulosalar o‘zbek folklorshunosligi uchun muhim ilmiy-nazariy ma‘lumotlar berishi, folklor tarixi, lingvofolkloristika, qiyosiy folklorshunoslik kabi fanlar bo‘yicha tuziladigan darslik va qo‘llanmalarning mukammallashuviga xizmat qilishi dalillangan.

Tadqiqot natijalarining ishonchliligi dissertatsiyada foydalanilgan nazariy ma‘lumotlar, ilmiy manbalar bo‘yicha bildirilgan fikrlar modellashtirish, qiyosiy-tipologik, qiyosiy-tarixiy, lingvofolkloristik va matniy tahlil kabi usullar bilan asoslangani, kitobiy eposlarni tadqiq etishda ishonchli manbalarga tayanilgani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, ilmiy ishdan chiqarilgan nazariy xulosalar o‘zbek adabiyotshunosligida epos va kitobiy eposlar tizimi, ularning turkiy qavmlar madaniy muhitida tutgan o‘rni haqidagi tasavvur va tushunchalarni boyitadi. Shu bois kitobiy eposlardagi o‘zaro bog‘liqlik, “O‘g‘uznoma”ning “Dada Qo‘rqut” kitobiy eposi va “Oshiqnoma” turkumi dostonlariga bevosita ta‘siri haqidagi qarashlar o‘zbek adabiyoti tarixi, adabiyot nazariyasi fanlarining rivojiga xizmat qiladi hamda to‘ldiradi. Shuningdek, dissertatsiyada jamlangan dalillar o‘zbek xalq og‘zaki ijodini keng yoritishda, eposshunoslik bo‘yicha amalga oshiriladigan ilmiy ishlarga manba sifatida xizmat qilishi asoslab beriladi.

Tadqiqot natijalarining amaliy ahamiyati ish materiallari va umumiy xulosalardan o‘zbek mumtoz adabiyoti taraqqiyot bosqichlarini o‘rganish va

tarixini yaratishda, oliy o'quv yurtlari, kollejlari va akademik litseylar hamda umumta'lim maktablari uchun shu fan bo'yicha darslik va qo'llanmalarni to'ldirishda, oliy o'quv yurtlarining filologiya va tarix fakultetlarida maxsus kurs, seminarlar tashkil etish, ma'ruzalar o'qishda ilmiy manba vazifasini o'tashi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. “Dada Qo‘rqut” hamda “O‘g‘uznoma” kitobiy eposlarining o‘zaro qiyosiy tahlili bo‘yicha olingan ilmiy natijalar asosida:

kitobiy eposlarning genezisi, mifologik ildizlari va poetikasiga doir ilmiy-nazariy natijalaridan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan PZ–2020042022. “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” mavzusidagi amaliy loyihani bajarishda foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 01-maydagi 04/1-114-sonli ma’lumotnomasi). Natijada, qoraqalpoq xalq og‘zaki ijodiyotidagi eposlar tarkibidagi aforizmlarning ilmiy izohlarini tayyorlashga, xususan, kitobiy eposlarning o‘ziga xos xususiyatlari va ularning dostonlarga ko‘rsatgan ta’siriga doir materiallarni takomillashtirishga erishilgan;

kitobiy eposlar va o‘zbek eposshunosligi an’analari omma orasida keng targ‘ib qilishda dissertatsiyaning ilmiy-nazariy xulosalaridan O‘zbekiston Milliy teleradiokompaniyasining “O‘zbekiston” teleradiokanalining “Oydin hayot live” ko‘rsatuvida foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanalining 2023-yil 15-iyundagi 01-13/959-sonli ma’lumotnomasi). Natijada har ikki kitobiy eposning o‘zbek xalqiga ko‘rsatgan ta’siri, ahamiyati targ‘ib qilishga erishilgan.

“Dada Qo‘rqut” kitobiy eposining qo‘lyozma nusxalari va uning o‘rganilishi” deb nomlangan faslidan O‘zbekiston Milliy teleradiokompaniyasining “Madaniyat va ma’rifat” telekanalidagi “Ochiq namoyish” ko‘rsatuvida foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “Madaniyat va ma’rifat” telekanalining 2022-yil 15-dekabrda 01.02-01/226-sonli ma’lumotnomasi). Natijada kitobiy eposlardagi an’analarning ta’lim-tarbiyadagi ahamiyatini keng targ‘ib qilishga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 2 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 15 ta ilmiy ish chop etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 5 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 asosiy bob, xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovadan iborat. Ishning umumiy hajmi 159 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiya uch bobdan iborat bo‘lib, uning ikki fasldan tashkil topgan birinchi bobi **“Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlarining o‘rganilish tarixi**” deb nomlanadi. Mazkur bobda turkiy xalqlarning har ikkala kitobiy eposlarining o‘rganilishi, nusxalari xususida bahs yuritildi. Birinchi bobning ilk fasli **“Dada Qo‘rqut” kitobiy eposining qo‘lyozma nusxalari o‘rganilishi**” deb nomlanib, “Dada Qo‘rqut” va “O‘g‘uznoma” eposlari nafaqat o‘zbek, balki xorijlik eposhunoslar uchun ham e‘tiborli mavzulardan bo‘lganligi xususida nazariy manbalar asosida fikrlar bildirildi. Ushbu epos qo‘lyozma nusxalari o‘rganilishida “Kitabi Dedem Korkut ala lisani taifayi Og‘uzan” (Drezden nusxasi), “Hikayet-i Oguzname-i Kazan Beg ve Gayri” (Vatikan nusxasi) va “Salur Kazan`in Yedi باشli Ejderhayı Öldürmesi” (Turkiston/Turkmansahro nusxasi) kabi asarlari orqali anglatildi. Bundan tashqari, Xiva xoni Abulg‘oziy Bahodirxonning “Shajarayi tarokima” asarida (1660-1661 yy.) Qo‘rqut ota siy mosi 14 marta tilga olinib, Salur Qozon, Qo‘rqut ota, O‘gurchiq madhiga oid 2ta qo‘shiq matnlari keltirilib, ular “tortim” deya ta’riflangani ko‘rsatib berildi. Bu asarlardan turli turkiy xalq vakillari, olimlari ilhomlandi va bu asarlar g‘oyasi, mazmun-mohiyati, badiiyatiga mushtarak tarzda asarlar yaratildi.

“Dada Qo‘rqut” yoki “Kitobi Dadam Qo‘rqut” eposining Drezden, Vatikan hamda Turkiston/Turkmansahro nusxasi ham arab alifbosida, turk-o‘g‘uz tilida yozilgan. Mazkur lisoniy uyg‘unlik ham an‘anaviylikda o‘z ta’sirini ko‘rsatgan. Bir muqaddima va o‘n ikki qo‘shiq (anlatma)dan iborat Drezden nusxasining muqaddima qismi Dada Qo‘rqutga bag‘ishlangan bo‘lib, uni ikki qismga bo‘lish mumkin. Birinchi qism Dada Qo‘rqutni tanitish yo tavsifi haqida bo‘lsa, ikkinchi qismdan Qo‘rqut otaning hikmatli so‘zlari o‘rin olgan. Drezden qo‘lyozmasida yuqorida ta’kidlanganidek Muqaddimadan so‘ng 12 qo‘shiq navbati bilan joy olgan. Drezden nusxasi quyidagi qo‘shiqlardan iborat: 1. Dirsaxon o‘g‘li Bo‘g‘ochxon dostoni; 2. Salur Qozon uyining talon-taroj qilinishi dostoni; 3. Boy Bo‘raning o‘g‘li Bamsi Bayrak dostoni; 4. Qozonbek o‘g‘li O‘ruzbekning asirga tushish dostoni; 5. Dev Xo‘ja o‘g‘li Dali Domrul dostoni; 6. Qangli Xo‘ja o‘g‘li Qon To‘rali dostoni; 7. Qoziliq Xo‘ja o‘g‘li Yaganak dostoni; 8. Basat Tepako‘zni o‘ldirishi dostoni; 9. Bagil o‘g‘li Emronning dostoni. 10. Ushon Xo‘ja o‘g‘li Sagrakning dostoni; 11. Solor Qozonning tutqun bo‘lgani va o‘g‘li O‘roz qutqargani dostoni; 12. Tasho‘g‘uzning Icho‘g‘uzga itoat etmagani va Bayrakning o‘limi dostoni.

“Kitobi Dadam Qo‘rqut” o‘g‘uz baxshi-o‘zonlari tomonidan yozuvga olingan epik hikoyatlar majmui bo‘lib, turli davrlarda turli ijodkorlar tomonidan O‘rta Osiyoda, Sirdaryoning quyi oqimida va nihoyat Kavkazda, Kichik Osiyoning qo‘shni hududlarida vujudga kelgan. Qo‘rqut ota, Salor Qozon, Burlo xotun, O‘rozbek, Qora Ko‘na, Qora Budoq kabi obrazlar IX-X asrlarga tegishli bo‘lib, O‘rta Osiyoda shakllangan¹⁴.

Birinchi bobning **“O‘g‘uznoma” kitobiy eposining qo‘lyozma nusxalari va o‘rganilishi**” deb nomlanuvchi ikkinchi faslida “O‘g‘uznoma” eposi qo‘lyozma nusxalari, shuningdek, ma‘lum bir asarlar tarkibida kelgan O‘g‘uznomalar sujeti xususida bahs yuritildi. “O‘g‘uznoma” o‘z navbatida ko‘plab asarlar sujetidan bahra olib, “Kitobi Dadam Qo‘rqut” kabi nodir eposning qo‘shiq (bo‘y)lari shakllanishiga ta‘sir ko‘rsatgan.

O‘g‘uzxon obrazi haqida olimlar tomonidan turli fikr-mulohazalar bildirilgan. Jumladan, I.Markvarta O‘g‘uzxonni Chingizxon bilan, Rizo Nur Aleksandr Makedonskiy bilan bog‘laydi. G.N.Potanin O‘g‘uz xoqonni mo‘g‘ullarning Van Kir va Uxir Bama xon hamda qirg‘iz eposlaridagi Jonibek obrazi bilan tenglashtiradi. Professor Nasimxon Rahmonovning fikriga ko‘ra, “O‘g‘uznoma” dastlab og‘zaki aytilgan, XV asrda eski uyg‘ur-turk yozuvida bitib qoldirilgan. U xalq og‘zaki ijodi mahsuli, ammo tarixiy shaxslar epos qahramonlari sifatida paydo bo‘lishiga misollar ko‘p. Shuningdek, O‘g‘uz xon ham miloddan oldingi III asrda Xun tangriqutligini qudratli imperiyaga aylantirgan Botir tangriqutning prototipi”¹⁵.

Bizningcha ham, O‘g‘uzxon obrazi negizida tarixiy siymo shaxsiyati mavjud. Shuningdek, bugungi kunda O‘g‘uzxon haqidagi dostonning ma‘lum bir asarlar tarkibida kelgan ko‘plab variantlari mavjud bo‘lib, jumladan, ushbu epik yodgorlikka xos sujet Rashiddin Fazlulloh Hamadoniyning “Jome‘u-t-tavorix”, Mirzo Ulug‘bekning “To‘rt ulus tarixi”, Hofiz Tanish Buxoriyning “Abdullanoma” (Sharafnomayi shohiy), Abulg‘oziy Bahodirxonning “Shajarayi turk”, “Shajarayi tarokima” va boshqa asarlar tarkibida ham uchraydi.

Ularda Nuh alayhissalom, Yofas, uning farzand va zurriyodlari, O‘g‘uzxon, otasi va qarindoshlari bilan bo‘lgan jangi, avlodlari haqida tizimli hikoya qilinadi. Shu ma‘noda ma‘lum bir asarlar tarkibida kelgan O‘g‘uznomalar “O‘g‘uznoma” dan farqlanadi. Sanog‘imizga ko‘ra, shu bugungi kunga qadar ma‘lum bir asarlar tarkibida kelgan qirqdan ortiq O‘g‘uznomalar mavjudligi aniqlandi. Ular janr va sujet jihatidan turli-tuman bo‘lib, bir-birini ham shaklan, ham mazmunan boyitadi.

Dissertatsiyaning ikkinchi bobi **“Dada Qo‘rqut” va “O‘g‘uznoma” eposlarining turkiy xalqlarning boshqa dostonlari bilan qiyosiy tahlili**” deya nomlanib, uning ilk faslida **“Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlarining turkiy xalqlar boshqa dostonlari bilan qiyosiy tahlili**” mavzusiga murojaat etildi.

¹⁴ Жирмунский В.М. Тюркский героический эпос. – Л.: Наука, 1974. – С.532.

¹⁵ Rahmonov N. O‘zbek adabiyoti tarixi. (Eng qadimgi davrlardan XV asr birinchi yarmigacha). – Toshkent: Sano-standart, 2017. – B. 132.

Tarixiy manbalarga ko‘ra, o‘g‘uzlar O‘rta Osiyoga IX asrdan kirib kela boshlagan. Bu davrda ular Sirdaryoning quyi va o‘rta oqimlarida, Ustyurtning shimoliy Emba va Yoyiq oralig‘ida yashashgan. Keyinchalik o‘g‘uz nomi bir qator o‘g‘uz bo‘lmagan xalqlarga nisbatan tarqalgan. Ayrim boshqa qabilalar o‘g‘uzlar ittifoqiga kirgan bo‘lsalar-da, o‘z tillarini va o‘ziga xosliklarini saqlab qolganlar. M.Koshg‘ariyga ko‘ra, ayrim o‘g‘uz qabilalari, jumladan, qoy (qayi)lar o‘zlarining maxsus lisoniy belgilarini saqlab qola olganlar.

O‘g‘uzlar ko‘chmanchi turkiy qabilalar konfederatsiyasini tashkil etgan bo‘lib, ularning kelib chiqishi Oltoy va Janubiy Sibir bilan bog‘liq. Al-Marvaziyning yozishicha, g‘uzlar musulmon mamlakatlar bilan aloqa o‘rnatganlaridan so‘ng, ularning ayrimlari islomni qabul qilganlar va ular turkmonlar deb atalganlar. Keyinchalik ular va islom dinini qabul qilmaganlar o‘rtasida urush boshlangan va oxir-oqibat musulmonlar ustunlikka erisha boshlab, dinsizlarni siqib chiqarganlar. Dinsizlar Xorazmni tark etib, bajanaklar yeriga borib joylashgan. Turkmonlar esa islom mamlakatlari bo‘ylab tarqab ketgan hamda ular o‘zlarining ijobiy xususiyatlarini namoyon etib, bu hududlarning juda kattagina qismida hukmdor va sultonlarga aylanganlar.

Xorazm hududi asosan, o‘g‘uz urug‘i istiqomat qiladigan mintaqa hisoblanadi. U bevosita va bilvosita O‘zbekistonni o‘g‘uz toifasiga mansub aholiga ega Turkmaniston, Ozarbayjon, Turkiya, G‘arbiy Turkiston bilan bog‘lab turadi. Xorazmning o‘tmish tarixiga razm soladigan bo‘lsak, “Vohadagi tarixiy-etnografik jarayon shimoliy Eron, janubiy Ozarbayjon, umuman old Osiyo mamlakatlari bilan shu darajada chambarchas bog‘langanki, bu etnografik aralashuvlar, o‘zaro ijtimoiy-iqtisodiy aloqalar folklor asarlarida o‘zining o‘chmas izlarini qoldirgan¹⁶. Xorazm hududida etnografik izlanishlar olib borgan G.Snesaryovning qayd etishicha, Xorazm hamda Kavkaz xalqlarining qadimiy etnogenetik aralashuvini urug‘ nomlari bilan ham solishtirish mumkin. «Bayotlar, sayotlar, qarmishlar, taganlar, ovsharlar, juvondirlar, jangatalilar, alililar kabi genetik jihatdan o‘g‘uz qatlamiga aloqador aholi guruhlari vohadagi qadimgi mahalliy aholini turkiylashtirishda muhim rol o‘ynaganlar»¹⁷. Yuqorida nomlari zikr qilingan mezonlar “Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlarini turkiy xalqlarning boshqa dostonlari bilan bevosita bog‘laydi. “Kitobi dadam Qo‘rqut”dagi eng qadimiy motivlarning O‘rta Osiyo turkiy xalqlari eposidagi motivlarga mos kelishining tub sabablari ham ana shu yerda. Binobarin, insonlarda ibtidoiy hayot davridayoq, mifologik qarashlar asosida turli afsona va rivoyatlar to‘qilib, ular asosiy markazida turuvchi qahramonlar haqida epos vujudga kela boshlagan¹⁸.XVII asrga kelib, shahar aholisi orasida turli yig‘in va marosimlarda, ziyofatlar va mehmondorchiliklarda har xil sujetlardan iborat yozma qissa hamda dostonlarni o‘qitib tinglash odat tusiga kirdi. Kitobiy dostonlar ana shu yo‘l bilan

¹⁶ Рўзимбоев С. Хоразм дostonчилиги эпик аънаналари. – Урганч: Университет, 2008. – Б. 11.

¹⁷ Снесарев Г.П. Объяснительная записка к Карте расселения узбеков на территории Хорезмской области (конец XIX – начало XX в.) // Хозяйственно-культурные традиции народов средней Азии и Казахстана. – М.: Наука, 1975. – С. 92.

¹⁸ Колер И., Ранке Н., Ратцел Ф. История человечества. – СПб.: Полигон, 2003. – С. 78.

yuzaga kela boshladi¹⁹. Mana shu kitobiy dostonlarni qayta yozuvga ko‘chirish, ularning yangilarini yozib olib kitobat qilish ishlari Xorazmda keng avj olgan. Bu esa qissaxonlik an‘analarining rivojlanishiga olib kelgan. “Baxshilar, qissaxon va xalq shoirlari o‘g‘uz yodgorliklarining mumtoz namunalaridan sanalmish “O‘g‘uznoma” va “Qo‘rqut ota kitobi”ni ham asrlar davomida kuylab, mutolaa qilib, qayta ishlab kelishgan. O‘g‘uz yodgorliklariga xos bo‘lgan ko‘plab xususiyatlarni ijro hamda ijod jarayonida shu tipdagi o‘zbek xalq dostonlariga singdirib yuborishgan”²⁰. **“Go‘ro‘g‘li”, “Oshiq G‘arib va Shohsanam”, “Yusuf va Ahmad”** dostonlaridagi motiv va sujetlar ildizi “Kitabi Dadam Qo‘rqud” hamda “O‘g‘uznoma” eposlariga borib taqaladi. Yetti motiv asosida “Kitabi Dadam Qo‘rqud” hamda “O‘g‘uznoma” eposlarining “Oshiqnoma” turkumi dostonlariga ta’sir ko‘rsatgani misollar bilan keltirib o‘tildi. Jumladan, “Edigo”dagi voqealar Xorazm viloyatining Qo‘ng‘irot shahrida To‘xtamishxon podsho davrida bo‘lib o‘tadi. Yaxshi ma‘lumki, ular tarixiy hududlar hisoblanib, hozirgi kunda Xorazm viloyati hamda Qoraqalpog‘iston Respublikalari hududiga to‘g‘ri keladi. Tarixan qaralganda, makon Xiva xonligi tasarrufida bo‘lgan.

“Ko‘p ulug‘ podsho erdi. Aning uchunkim, ul podshoning ayyominda Xorazm shahrinda Qirq ming uyli Qo‘ng‘irot, qirq ming uyli Qipchoq, qirq ming uyli Mang‘it, qirq ming Uyshun, qirq ming uyli Naymon, qirq ming uyli qozoq, qirq ming qalfoq, qirq ming uyli Nukus, qirq ming uyli Qang‘li, qirq ming uyli Xitoy, qirq ming uyli Chavdir, bor erdi...”²¹.

E’tiborlisi, O‘g‘uzxon harbiy yurishi davomida qipchoq, qang‘li, qalach kabi urug‘ nomlariga asos soladi. “Dada Qo‘rqut” eposining “Dersa xon o‘g‘li Bo‘g‘ochxon”, “Bosot Tepako‘zni o‘ldirgani dostoni”, “Ushun Bahodir o‘g‘li Sagrak” qo‘shiqlarinipg bevosita ta’sir ko‘rsatganiga amin bo‘ldik. Payg‘ambar va anbiyolar haqidagi qissalar ham manbalardan birivazifasinibajargan.

Ikkinchi bobning navbatdagi fasli **“Kitobiy eposlar motivlarining turkiy xalq dostonlari bilan uyg‘unligi”** deya nomlanadi. “Dada Qo‘rqut”, “O‘g‘uznoma” hamda “Oshiqnoma” turkumidagi dostonlarda uchraydigan quyidagi motivlar o‘zaro muqoyasa qilindi: 1) Qahramonning tug‘ilishi motivi yoki g‘ayritabiiy tug‘ilish; 2) Befarzandlik motivi; 3) Qahramonning jangovar ot va qurolga ega bo‘lish motivi; 4) Tasodifiy uchrashuv motivi; 5) Ota-bola orasiga nizo solish motivi; 6) Sarxushlik va asir tushish motivi; 7) Tush motivi. Jumladan, Sarxushlik va asir tushish motivi “Kitobi dadam Qo‘rqut”ning aksariyat dostonlarida, xususan, “Solur Qozonning tutqun bo‘lib, o‘g‘li O‘ruz qutqargani qo‘shig‘i”da uchraydi. Tirabuzon takuri Solur Qozonga lochin qush sovg‘a qilgan edi. Kunlardan birida Qozon lochin bilan ovga chiqadi. Qush negadir bir to‘da g‘ozlar sari emas, balki teskari tarafga uchadi. Qushning teskari tomonga yoxud g‘arbga qarab uchishi yomonlik keltirishini yuqorida ta’kidlagan edik. Lochin

¹⁹ Мирзаев Т., Саримсоқов Б. Достон, унинг турлари ва тарихий тараққиёти // Ўзбек фольклорининг эпик жанрлари. – Тошкент: Фан, 1981. – Б.53.

²⁰ Жуманиёзов Р. Донг қозонгандостон. – Тошкент: Фан, 1993. – 65 б.

²¹ Ошиқнома. I китоб. – Урганч: Хоразм, 2005. – Б. 157-245.

uchib borib dushmanning Tumanin qal'asiga qo'nadi. Qozon qal'a yoniga yetib borganida uni uyqu elitadi. 40 yigiti ortga qaytishni bekdan so'raydi.

“Qozon dedi: – Keling, biroz ilgari boraveraylikchi. Ilgariladilar, boraverib qarasarlar, oldilarida bir qal'a ko'rinur. Qozon dedi: – Otdan tushing, shu yerda biroz yotaylik. Qozonni qattiq uyqu tutdi. Bu uyquni kichik o'lim deb aytardilar. O'g'uz beklari bunday uyqu tutganda yetti kun uxlar edi. Qozonni kichik o'lim tutdi...”²².

Bunga parallel ravishda “Go'ro'g'li” turkumidagi “Arab tang'an” dostonida ham ushbu motiv unsurlari mavjud. Kunlarning birida Go'ro'g'li 40 yigiti bilan ov tashkil qilib, sahroda bazm-u jamshidni boshlab yuborishadi. Faqatgina Avazxonni qoldirib, 40 yigitni yana ov qilishga yuboradi Go'ro'g'li sulton. Avaz ham ular ortidan G'irotni minib, jo'naydi.

Ularni kuzatib turgan Xunxor shohning josusi sarxush yotgan Go'ro'g'lining oyoq-qo'lini bog'lab, tuyaga yuklab yurtiga olib ketadi. Alal-oqibatda Avaz Go'ro'g'lini borib, qutqaradi.

Mastlik, sarxushlik bilan aloqador motivlar tarixi qadimiy ildizlarga borib taqaladi. Hatto, uning ma'lum bir ko'rinishlari “Avesto”da ham uchraydi.

Folklorshunos olim Jabbor Eshonqulning fikriga ko'ra, bu holat “Alpomish” va “Dada Qo'rqu” eposidagi mifologik qatlam ildizlarining qadimga borib taqalishini ko'rsatadi. Zero, qadimda shomonlik marosimiga muvofiq behushlik maqomidan o'tgan shomon yovuz ruhlarni, yovuz kuchlarni yenga olish qudratiga ega bo'lgan²³.

V. Ataxanova esa: “...sarxushlik – mastlik holatlari ham alplarga xos ruhiy ustivorlik ko'rinishlari bo'lib, dostonlarda jismoniy mastlik emas, balki ramziy ma'no kasb etuvchi lavhalaridir” deya hisoblaydi²⁴.

Tadqiqotning **“O'g'uznoma” va “Dada Qo'rqu” kitobiy eposlaridagi obrazlarning badiiy talqini** deb nomlanuvchi uchinchi bobining ilk fasli **“Kitobiy eposlarning badiiyati masalasi”** deb nomlanadi. “O'g'uznoma” va “Dada Qo'rqu” eposlari badiiyatini tahlil qilish jarayonida ushbu eposlar matnida mubolag'a, uning uch shakli bo'lgan: tablig', irg'oq, g'uluvv san'atlari, ramzlar, qadimiy janrlar sirasiga kiradigan bilig, o'tluk, tabzug' kabi badiiy san'atlar mavjud ekani aniqlandi. Shuningdek, “Devonu lug'otit turk” hamda “Qutadg'u bilig”da qayd etilgan ayrim tasvir va atamalar biz tahlilga tortayotgan eposlar matnida ham uchradi.

Mahmud Koshg'ariy “Devon”da “bilig” so'zini keltirib, uni bilim, hikmat, aql deya izohlaydi²⁵. Ushbu atama oqil, dono, hikmat aytuvchi insonga, roviyga nisbatan qo'llanadi. Demak, bilig – hikmat, ma'lum ma'noda hozirgi o'zbek tili lug'at boyligidagi maqol janrining mazmunini ifodalaydi²⁶.

²² Китоби Дадам Қўрқуд. – Урганч: УрДУ ноширлик бўлими, 2019. – Б.109.

²³ Эшонқул Ж. Фольклор: образ ваталқин. – Қарши: Насаф, 1995. – Б. 123.

²⁴ Атаханова В. “Китоби Дадам Қўрқуд”даги айрим мотив ва сюжетларнинг Хоразм дostonларида қайта ишланиш тамойиллари: Филол. фан. бўйича фалс. док. (PhD) ...дисс. – Тошкент, 2020. – Б.61.

²⁵ Кошғарий М. Девону луғотит турк. I том. – Тошкент: Ўзб. ССР ФА нашриёти, 1960. – В. 429.

²⁶ Абдурахмонов А. Туркий адабиётнинг қадимги даври. – Тошкент: Yangi asr avlodi, 2005. – Б. 325.

“Devonu lug‘otit turk”da: **Uma kelsa, qut kelar**– mehmon kelsa, qut kelar. **Qarg‘a qazg‘a o‘tko‘nsa buti sinur** – qarg‘a uchishda g‘ozga taqliq qilsa, buti sinar. **Etli, tirinaqli ezirmas** – et tirnoqdan ayrilmas kabi biliglar keltirilgan.

E‘tiborlisi, “Dada Qo‘rqut” eposida, jumladan, muqaddimasida ellikdan ortiq maqollar mavjud. Ba‘zi olimlar ularni aforizmlar, otalar so‘zlari deb ham ataydi.

Azaldan taqdirga yozilmasa, qul boshiga qazo kelmas. Eski momiq bo‘z bo‘lmas, qari dushman do‘st bo‘lmas. Bu dunyoda yolg‘on so‘zning bo‘lmagani yaxshi kabilar shular jumlasidandir. Sanog‘imizga ko‘ra, ularning o‘n ikki qo‘shiqdagi jami soni (13-qo‘shiq bu ro‘yxatga kiritilmagan) ellik uchtani tashkil etdi.

Maqol yoki hikmatli so‘zda dono xalqning asrlar sinovidan o‘tgan tajribasi, dunyoqarashi, kuzatishu o‘y-kechinmalari o‘z aksini topadi. Dada Qo‘rqut tomonidan aytilgan maqollar (aforizmlar) ham Koshg‘ariy keltirgan biliglar singari dono fikr, aqlli gap, bilimli inson tomonidan aytilgan hikmat ma‘nosini bildiradi.

“Dada Qo‘rqut” yoki “Kitabi Dadam Qo‘rqud” eposining davr nuqtayi nazaridan “Devonu lug‘otit turk”ga yaqin ekani ham janrlar, xossatan, bilig va maqollar janri o‘zaro hamohang ekanining yana bir isbotidir.

Bobning so‘nggi fasli **“Eposlarda obrazlar tizimi”**deya nomlanib, unda shaklan ixcham bo‘lishiga qaramay, “O‘g‘uznoma” eposidagi obrazlarning “Kitabi Dadam Qo‘rqud”dagi obrazlar tizimiga ta‘sir ko‘rsata olgani muqoyasa orqali sharhlangan. Jumladan, O‘g‘uzxon obrazi “Kitabi Dadam Qo‘rqud”dagi bir necha obrazga bevosita ta‘sir ko‘rsatgan. Uning yurt egasi ekani, yurishlarga boshchilik qilishi Bayindir, Solur Qozon, Bomsı Bayrak obrazlarida mavjud bo‘lsa, odamlarga nom qo‘yishi Dada Qo‘rqutda aks etadi. Qiatni yengishi lavhasi esa Bo‘g‘ochxon hamda Bosot ko‘rsatgan qahramonliklarni yodga soladi, ko‘rinishiga oid ta‘riflar Yaganakka xos.

O‘g‘uzxon obrazi Bomsı Bayrak bilan muqoyasa qilinganda, ta‘sir yaqqol ko‘zga tashlanadi. “O‘g‘uznoma”da O‘g‘uzxon kunlarning birida ovga otlanganda ko‘l o‘rtasida daraxt kovagida bir qizni ko‘rib, sevib qoladi. Unga uylanib, uch o‘g‘il ko‘radi. O‘g‘uzxon ularga Ko‘k, Tog‘, Dengiz ismlarini beradi. Epos matnida uning ko‘zi **ko‘ktun ko‘krak** ekani, sochi **muran usug‘idak** (daryo oqimiday), tishi **unyu (inju)**dek ekani aytiladi.

Diqqatimizni tortgan jihat shundaki, xuddi shu kabi tasvir Bayrak obrazida ham mavjud. Eposga ko‘ra, **“Nagahandan Oğuzuñ üzərinə bir keyik gəldi. Bamsı Beyrək birini qova getdi. Qova-qova bir yerə gəldi. Nə gördi, sultanım?! Gördi gög çayırın üzərinə bir qırmızı otaq dikilmiş. “Yarəb, buotağ kimün ola?! – dedi. Xəbəri yoqki, alacağı ala gözli qızın otağı olsa gərək...”**²⁷, deya ta‘riflanadi. Haqli savol tug‘ilishi mumkin. O‘g‘uzxon ko‘zlari ko‘kdan ko‘kroq qizni ko‘lda uchratgan bo‘l-sa, Bayrak esa yashil maysazorda duch keladi.

²⁷ Kitabi-Dədə Qorqud. – Baki: Öndər nəşriyyat, 2004. – B. 55.

“O‘g‘uznoma”ning Baxtiyor Isabek tomonidan tayyorlangan nashrida:

VIII

7. Yana bir kuni O‘g‘uzxoqon ovga ketdi.
8. Bir o‘tloq orasida daraxtni ko‘rdi.
9. Bu yog‘ochning kovagida bir qiz bo‘lib,

IX

1. Yolg‘iz o‘zi o‘tirar edi.
2. Yaxshi, ko‘rkam bir qiz edi.
3. Uning ko‘zi ko‘kdan ham ko‘kroq edi.
4. Sochlari daryo mavjiday,
5. Tishlari injuday edi...²⁸

deya talqin qilinadi. Nazarimizda, bu to‘g‘ri talqin. Mantiqan o‘ylab qaralganda, daraxt ko‘lining o‘rtasidan ko‘ra maysazor, o‘tloq o‘rtasida bo‘lishi o‘rinlidir. Va xuddi shu lavha biroz transformatsiyaga uchragan holda O‘g‘uzxondan Bayrak obraziga ko‘chgan.

“Ko‘l” istilohi ma‘nosini “Yassaviy hikmatlari lug‘ati”dan topdik. Unda ta‘kidlanishicha: *“Ko‘l(um) (kölüm)– yaylov, sozliq yer; Kim orifman der ersa hayvon yang‘lig‘ yurusa, Sigir yang‘lig‘ yer ersa o‘tlog‘ug‘a ko‘lum bor”*²⁹. Anglashiladiki, ko‘l so‘zining eposdagi ma‘nosi – yaylov, o‘tloq ekan.

“Kitabi Dadam Qo‘rqud”ning Drezden nusxasiga asoslangan asl matni lug‘atida esa Bayrak kiyikning ortidan quvib borgan o‘g‘uz tilida yer *Çayir*, ozarbayjon tilida esa *Çayir (bitki)*, *çəmən* shaklida ifoda etilgan³⁰. Anglashilganidek, bu atamalar yashil maysazor, chaman, bug‘doyzor ma‘nolarini bildiradi.

XULOSA

“Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlarining qiyosiy tahlili asosida quyidagi xulosalarga keldik:

1. Turkiy xalqlarning mushtarak merosi hisoblangan “Dada Qo‘rqut” hamda “O‘g‘uznoma” kitobiy eposlarini o‘rganish tarixi XIX asrning boshidan boshlangan. XIX asrning dastlabki choragidan boshlab nemis olimlari: Genrix Fridrix fon Dits, Teodor No‘ldeke tomonidan o‘rganildi. Shuningdek, eposlar V.Bartold, A.Tumanskiy, V.M.Jirmunskiy, A.Y.Yakubovskiy, K.Inostransev, A.N.Samoylovich, A.Kononov, G.N.Potanin, V.Radlov, A.Sherbak kabi rus olimlari tomonidan o‘rganilib, ommalashtirildi. XX asrning boshidan boshlab A.Fitrat, V.Mahmud, H.Zarif, T.Mirzayev, B.Sarimsoqov, S.Ro‘zimboyev, M.Qo‘shmoqov, N.Rahmonov, M.Jo‘rayev, Sh.Turdimov, J.Eshonqulov kabi o‘zbek tadqiqotchilari tomonidan tadqiqot obyekti sifatida tadqiq etilgan.

2. “Kitobi Dadam Qo‘rqut” (keyingi o‘rinlarda “Dada Qo‘rqut”) dagi Qo‘rqut shakli to‘g‘ridir. “Qo‘rqud” shakli esa aslida, abjad hisobiga moslashtirilgan.

²⁸ Ўғузнома. – Тошкент: O‘zbekiston, 2007. – Б. 13.

²⁹ Яссавий хикматлари луғати. Турксуғуд сўзлари. – Тошкент: Akademnashr, 2022. – Б. 134.

³⁰ Kitabi-Dədə Qorqud. – Bakı: Öndər nəşriyyat, 2004. – B.321.

Qo‘rqutshunos X.Ko‘ro‘g‘lining fikriga ko‘ra, “Kitobi dadam Qo‘rqud” nomining negizida 887-hijriy yili yashiringan. “Kitob” so‘zida “T” harfi raqam hisobiga kiritilmagan. Qolgan harflar quyidagi raqamlarni ifodalaydi: K=20; T=400; A=1; B=2. Jami son – 423; ikkinchi “Dadam” so‘zida unli harflar raqam hisobiga kiritilmagan. Qolgan harflar: D=4; D=4; M=40 sonlarini ifodalaydi. Jami – 48; Oxirgi so‘z “Qo‘rqud”da barcha harflar hisobga kiritilgan. Bulardan: Q=100; O‘ (BOB)=6; R=200; Q=100; U (vov)=6; D=4; jami: 416. Ushbu raqamlarning barchasidan 887 raqami kelib chiqadi. Bu son milodiyga aylantirilganda, 1482-yil hosil bo‘ladi. Ko‘rinadiki, “Qo‘rqud” shakli abjad hisobiga to‘g‘ri keladi. Agarda so‘z oxirida “T” harfi ishlatilsa, hisob buziladi. Chunki “T” harfi 400 raqamini, “D” harfi 4 raqamini ifodalaydi. Shu sabab, eposni qo‘lyozma holiga keltirgan muallif Qo‘rqutni Qo‘rqud shaklida yozgan.

3. Abulg‘ozi Bahodirxonning “Shajarayi tarokima” asarida keltirilgan “tortim” atamasi qism, parcha ma’nolarini bildiradi. Folklorshunos S.Ro‘zimboyev bu istilohni Xorazmda keng qo‘llanilgan “bir chimdim un”, “bir totem tuz” kabi iboralarga bog‘lab, “bir tortim” iborasi tegirmonda tortiladigan bug‘doyning bir qismini anglatadi, deya ta’kidlaydi. A.Kononov esa tortimni faxriya, oda, madhiya tarzida ifodalaydi.

4. Dada Qo‘rqut, Salor Qozon turkumini tashkil etuvchi qahramonlik qo‘shiqlari Sharqiy Turkistondan kelgan turkiy qabilalarga tegishli bo‘lib, XI asrda saljuqiylar hukmronligi davrida bu turkum Kichik Osiyo va Kavkazga o‘tib, “Kitobi Dadam Qo‘rqut” tarkibidan joy olgan. Sirdaryoning quyi oqimlarida yaqin vaqtlargacha Qo‘rqutning qabri bo‘lgani fikrimizni dastaklashga xizmat qiladi.

5. “Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlarining badiiyat masalalari qiyosan o‘rganish, ushbu eposlarning bir-biriga bog‘liq ekani hamda “O‘g‘uznoma” birlamchi, “Dada Qo‘rqut” bo‘ylarini uning uzviy davomi ekanini ko‘rsatdi. Bir xil, o‘xshash va farqli jihatlar aniqlandi. Masalan, farzandsizlik, g‘ayritabiiy tug‘ilish, qahramonning jangovar ot va qurolga ega bo‘lish, tasodifiy uchrashuv, tush motivlari har ikkala eposda mavjud.

6. “Dada Qo‘rqut” eposi qo‘shiqlaridagi Dada Qo‘rqut, Solor Qozon, O‘ruz, Burla xotun, Tepako‘z kabi obrazlar O‘rta Osiyo mahsulidir. O‘g‘uzlar Kichik Osiyo, Turkiya, Ozarbayjon hududlariga ko‘chishi natijasida keyinchalik dostonga Egrak, Sagrak, Emron, Yaganak kabi qahramonlar qo‘shilgan, shu tariqa epos transformatsiyaga uchragan. Sababi, tadqiqotchilar tomonidan O‘rta Osiyo mintaqasidan Dada Qo‘rqut, Solor Qozon, O‘ruz, Burla xotun, Tepako‘z kabi obrazlar qatnashgan ko‘plab afsona, rivoyat va ertaklar yozib olingan.

7. “Dada Qo‘rqut” eposi matnining o‘g‘uz yozuviga ko‘chirilgan matnida bir qator g‘alizliklar uchradi. Masalan, eposning sakkizinchi qo‘shig‘i – “Bosotning Tepako‘zni o‘ldirishi”da Tepako‘z Qozonning qardoshi Tepako‘na, Alp Rustam Do‘zano‘g‘li, mo‘ylovi qonli Bugduz Eman, Bosotning akasi Qiyon Saljuqni o‘ldirgani ta’kidlanadi. Lekin keying qo‘shiqlarda, ya’ni, 11 qo‘shiq – “Solor Qozon tutqun bo‘lib, o‘g‘li O‘ruz qutqargani”, 12 qo‘shiq – “Ich O‘g‘uzga Dish O‘g‘uz xiyonat qilib, Bayrakning o‘lgani”da ular dushmanga qarshi kurashadi, hatto, o‘zaro nizolashishgacha boradi: “Uch o‘q, Bo‘z o‘q qarshilashdi. Aruz aytur:

“Ich O‘g‘uzdan Qozon mening raqibim bo‘lsin!” Eman aytur: “Mening raqibim Tersuzamish bo‘lsin!” Alp Rustam aytur: “Ensa Bahodiro‘g‘li O‘qchi mening raqibim bo‘lsin!...” kabi. Holbuki, bu obrazlar eposning 8-qo‘shig‘ida Tepako‘z qo‘lida zabun bo‘lishgan edi. Eposning aksariyat qo‘shiqlarida roviy tomonidan ketma-ketlikka putur yetgan. Bu eposning qo‘lyozmaga olinayotganida ro‘y bergan. Bu kabi g‘alizliklar uyg‘ur yozuvidagi “O‘g‘uznoma” eposi matnida uchramaydi.

8. “Dada Qo‘rqut” va “O‘g‘uznoma” kitobiy eposlari hamda “Oshiqnoma” turkumi dostonlari mantiqiy izchillik nuqtayi nazardan o‘ziga xoslikka ega. Syujet qurilishi, kompozitsiya, motivlarning uyg‘un kelishi, bir-birini davom ettirishi, qahramonlarning shaklan hamda mazmunan bir-birini davom ettirishi ahamiyatlidir. Shuningdek, farqli jihatlar ham talaygina. Turkiy kitobiy eposlarda qahramonlik, yovqurlik, dushmanga bo‘lgan murosasizlik ustuvor bo‘lsa, “Oshiqnoma” turkumi dostonlarida oshiqlik, mo‘tadillik, yor ishqida sarson bo‘lish, beqarorlik ustunlik qiladi.

9. Tabzug‘uq yoxud tabzug‘ qadimiy janrlardan biri bo‘lib, topishmoqqa mos keladi. Mahmud Koshg‘ariy o‘z asarida: “Tabzug‘uq tabuzdim – men undan bir topishmoq so‘radim” deya keltiradi. Qadim uyg‘ur-turk eposi – “O‘g‘uznoma”da O‘g‘uzxon tomonidan olti o‘g‘liga nisbatan qo‘llagan usuli ham tabzug‘ janriga mos keladi. O‘g‘uzxon to‘ng‘ich o‘g‘illarini tong sari yuboradi. Yaxshi ma‘lumki, tong ezgulik, yorug‘lik, yangilik, boshqarish, idora qilish ma‘nolariga ega. Kun, Oy, Yulduz “ko‘p kiyik, ko‘p qush ovlab”, yo‘lda oltin yoyga duch kelishadi. Qush ikki dunyo oralig‘i, yaxshilikka ishora bo‘lsa, oltin yoy hokimiyat, hukmronlik demakdir. Yoyni uchga bo‘linishi – davlatni to‘ng‘ich uch o‘g‘liga meros qoldirgani nishonasi. Tun sariga yo‘l olgan uchchovlon yo‘lda ko‘p kiyiklar, ko‘p qushlar ovlagach, uch kumush o‘q topib, ularni otasiga keltirib berishadi. Otasi ularga o‘qlarni osmonga otishni buyuradi. Odatda, tun yer osti olamini, zulmatni, mavhumlikni o‘zida ifoda etadi. Uchta o‘q, umuman, o‘q turkiy mifologiyada buyruqlarni yetkazish uchun foydalanilgan. Shu bois O‘g‘uzxon ham kichik o‘g‘illariga kumush uch o‘qni ko‘kka otishni buyurgan.

10. Qadimgi uyg‘ur-turk yozuvidagi “O‘g‘uznoma” eposining ham bizga noma‘lum yanada qadimiyroq nusxasi mavjud bo‘lgan. Biz tadqiq etgan epos matni undan nusxa olingan holda ko‘chirilgan. Shuningdek, ma‘lum bir asarlar tarkibida kelgan O‘g‘uznomalar soni qirqdan ortiq. Bu raqamlar yanada oshishi mumkin. Sababi, Toshkent, Sankt-Peterburg, Ashxobod, Istanbul shaharlaridagi kutubxonalarda hali o‘rganilmagan, tadqiqotga tortilmagan bir necha O‘g‘uznomalarning qo‘lyozmalari mavjud.

11. “Dada Qo‘rqut” va “O‘g‘uznoma” eposlari umumiy va o‘ziga xos xususiyatlari obrazlar tizimida yaqqol ko‘zga tashlanadi. Vatanning asosiy tayanchi hisoblangan o‘g‘il qahramonlar bosh qahramon sifatida asosiy planda ta‘rif-tavsif etilgan. Ularning tashqi qiyofasi, jismoniy quvvati, ruhiy holati kuchli ekani asosiy tasvir obyektiga aylansa, “Oshiqnoma” turkumi dostonlarida bosh qahramonning sevgi iztirobi, ayriliq, sog‘inch motivlari ustuvorlik qiladi. Ular

Vatanni himoya qilish degan yuksak gʻoyadan yor vasliga yetish, u uchun dushman yurtiga borib yashash kabi tuygʻularni afzal koʻrishadi.

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

NATIONAL UNIVERSITY OF UZBEKISTAN

ORIPOV DAVRONBEK RAVSHAN O'G'LI

**COMPARATIVE ANALYSIS OF THE EPIC BOOKS
“DEDE KORKUT” AND “OGUZNAME”**

10.00.08 – Folklore studies

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

Tashkent – 2024

The theme of the Doctor of Philosophy (PhD) dissertation is registered in the Higher Attestation Commission of the Republic of Uzbekistan under the number №B2021.1.PhD/Fil1686.

The doctoral thesis was carried out at National University of Uzbekistan.

The abstract of the thesis in three languages (Uzbek, English, Russian (summary)) is logged on the web-sites of the Scientific Council (www.tai.uz) and the information-educational portal www.ziyonet.uz.

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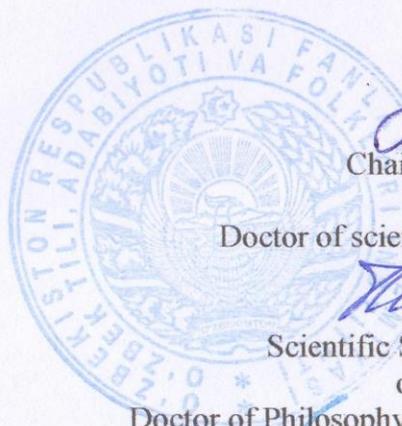
Leading organization: **Tashkent University of Applied Sciences**

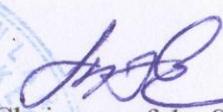
The defense of the dissertation will be held at the meeting of Scientific Council DSc.02/30.12.2019.FIL.46.02 on awarding scientific degrees at the Institute of Uzbek language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan on "12" december 2024, at 16⁰⁰. (Address: 100060, Tashkent city, Shakhrisabz passage, 5. Tel.: (99871) 233-36-50; 239-18-92; fax: (99871) 233-71-44; e-mail: uzlit.@uzci.net).

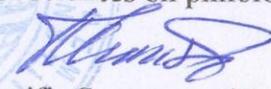
The dissertation can be viewed at the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered under number 79). Address: 100100, Tashkent city, Ziyolilar street, 13. Tel.: (99871) 262-74-58.

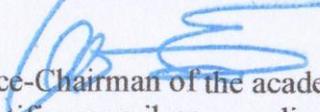
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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In world folklore studies, special attention is being paid to identifying the historical and genetic foundations of ancient national epics, illuminating the characteristics of their artistic evolution, and studying their comparative aspects. Ancient epics are considered the rarest examples of oral folk art, serving as the foundation for the development of many genres and as a sample of poetic creativity. The archaic layer of ancient epics such as “Oguzname” and “Kitobi Dede Korkut” was formed through the poetic transformation of heroic myth plots. Under their influence, numerous folk epics were created, and these two book epics became the main factor in their gradual development. By comparing them, it becomes possible to determine the developmental stages of ancient and medieval epics and to reflect on their characteristics. In folklore studies, it is becoming increasingly relevant to establish the role of the “Kitobi Dede Korkut” and “Oguzname” epics in the cultural environment of Turkic peoples, conduct their comparative analysis, determine their influence on other Turkic epics, and draw scientific conclusions about the plot and historical foundations of the epics in the “Oguzname” cycle.

Specific results have been achieved in the study of the formal and stylistic characteristics, the subject matter and the genesis of epics in folklore studies. It is gratifying that the epics, especially those of the Turkic peoples, are being compared with each other and the question of their connection with other folk epics is being analyzed. Nevertheless, the study of world epics, especially the epics of the Turkic peoples, in a comparative aspect, comparing them with each other and drawing appropriate conclusions is one of the important tasks of today.

After our country gained independence, among other things, in the last decade, the study and comparison of examples of folklore, in particular, the structure of epics, became one of the important tasks of Uzbek folklore studies. In particular, it is important to study the historical roots, poetics, evolution and typology of ancient epics in a comparative manner, to inculcate them in the consciousness of the young generation, and to educate them in the spirit of patriotism. “...It is well known to all of us that the priceless cultural masterpieces created by humanity are first of all embodied in the folklore art of any nation...”¹

Decree of the President of the Republic of Uzbekistan PF-60 of 28 January 2022 “On the development strategy of the new Uzbekistan for 2022-2026”, PQ-300 of 11 September 2023 Resolution “On measures for quality and timely implementation of the strategy Uzbekistan-2030” in 2023, PQ-405 dated 25 December 2023 “Protection of intangible cultural heritage, “On additional measures for the development of scientific research and promotion”, this dissertation research serves to a certain extent in the implementation of the tasks defined in other regulatory legal documents related to this activity.

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

Relevant research priority areas of science and developing technology of the Republic. The research was carried out within the priority direction of the Republican scientific and technological development I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state”.

The extent of study of the problem. Studying the historical roots of ancient epics, their comparative research using different methods is one of the urgent issues of world folklore studies. In particular, the study of the work “Kitobi Dede Qo‘rqud ala lisani taifa-i og‘uzan” – “Kitobi Dede Korkut” written in the language of the Oguz tribes was started by German scientists in the early years of the 19th century. In 1811, the German orientalist Friedrich von Dietz provided the first information about the Dresden copy of this epic². From 1859, another German specialist, Theodor Neldeke, began to study this epic. In 1892, T. Neldeke presented the results of his unfinished research to V. Bartold³. In 1894-1904, the young scientist published epics 1-3 and 5 together with the original. After V. Barthold’s death, i.e., in 1962, the complete Russian translation of “Kitobi Dede Korkut” was published together with research⁴.

In 1950, the Italian E. Rossi identified the Vatican copy of “Kitobi Dede Korkut” and presented it to world scientists⁵. Later, Russian scholars such as A. Tumansky, V. M. Zhirmunsky, A. Y. Yakubovsky, K. Inostransev, A. N. Samoylovich, A. Kononov, G. N. Potanin conducted scientific research on the Oguz epic. The researches carried out by Turkic peoples, in particular by Turkish and Azerbaijani folklorists, on this epic are also noteworthy.

Teacher Rifat from Kilis, Orkhan Shoyiq Gukoy, Muharram Ergin composed the texts of the epic “Kitobi Dede Korkut” in Turkish and served as a standard among Turkish scholars. When it comes to the epic “Kitobi Dede Korkut”, it is appropriate to acknowledge the work of our Azerbaijani colleagues. In 1939, Hamid Arasli made a relatively complete third copy of the epic on the basis of the Dresden and Vatican copies. There are also studies by A. Sultanli, M. Hakimov, Sh. Jamshidov, M. Takhmasib, M. Seidov, O. Nabyev, R. Rustamzoda and others, which contain valuable information about this ancient epic⁶. In addition, it is worth mentioning the scientific works of such scholars as Ramazon Qafarli, Ramiz Askar,

² Diez H.F.von. Denkwürdigkeiten von Asien in Künsten und Wissenschaften. – Berlin, 1811. – P. 288-331. 399.

³ Жирмунский В.М. Тюркский героический эпос. – М.: Наука, 1974. – С.519.

⁴ Книга моего деда Коркута. – М.– Л.: Наука, 1962.– 299 с.

⁵ Rossi E. Unnuovo manoscritto del “Kitab-i Dede Qorqut” // Rivistadegli Stud: Orientali. – Roma, 1950, XXV, p. 34-43.

⁶ Sultanli Ə. “Dədə Qorqud” və yunan eposları. – Bakı: ADU-nun nəşri, 1946. – 156 s.; Həkimov M. «Kitabi-Dədə Qorqud». – Bakı: Elm, 1999. – 86 s.; Həkimov M. “Kitabi-Dədə Qorqud” dastanında qafiyə-rədif strukturu və alliterasiya // “Kitabi-Dədə Qorqud” dastanının 1300 illiyinə həsr olunmuş elmi-nəzəri konfransın materialları. – Bakı, 1999. – №1. – S. 89-95; Cəmsidov Ş. «Kitabi-Dədə Qorqud». – Bakı: Elm, 1977. – 136 s.; Təhmasib M. Azərbaycan xalq dastanları (orta əsrlər). – Bakı: Elm, 1972. – 398 s.; Seyidov M. Qam-şaman və onun qaynaqlarına ümumi baxış. – Bakı: Gənclik, 1994. – 232 s.; Nəbiyev A. Azərbaycan aşıq məktəbləri. – Bakı: Nurlan, 2004. – 312 s.

Fuzuli Bayat, Sayfiddin Rzasoy⁷. A. Adjiyev from Dagestan and the Turkmen scientist H. Korugli also carried out basic research on this subject.

The Uzbek folklore of “Kitobi Dede Korkut” also has its own gradual path of development and history of study. In 1939, Hodi Zarif, one of the founders of Uzbek folklore, published the third epic of this epic “Bamsi Bayrak” in the complex “Uzbek folklore”⁸. The new translation of “Kitobi Dede Korkut” published in 2019 can be recognised as a relatively more complete and perfect publication⁹. In recent years, translations of this epos prepared for publication by Jabbor Eshankulov¹⁰ and Bobokhan Muhammad Sharif¹¹ have appeared. Also, books, handbooks, monographs, pamphlets and articles by Uzbek scholars T. Mirzayev, N. Rahmonov, M. Jorayev, Sh. Turdimov, J. Eshonkulov, R. Jumaniyozov present new ideas about this epic¹².

The epic “Oguzname”, like “Kitobi Dede Korkut”, is one of the common treasures of the Turkic peoples. The term “Oguzname” appears for the first time in the work “Historical Pearls” (Жемчуг из истории восславленных) by Abu Bakr Abdullah Oibek ad-Dawadori (XIV century)¹³.

There are also oguznamas in various works, including this epic monument “Jome’u-t-tavorix” by Rashididdin Fazlullah Hamadoni, “History of Four Nations” by Mirzo Ulugbek, “Abdullanoma” by Hafiz Tanish Bukhari, “Shajarayi Turk”, “Shajarayi Tarokima” by Abul Ghazi Bahadir Khan and other works of

The copy recorded by Rashididdin Fazlullah Hamadoni, but which has not reached us, as well as the copy kept in the Paris library, are believed to have been copied into a manuscript in the 14th-15th centuries.

F. fon Dietz, V. Radlov, P. Pellio, Riza Nur, V. Bang, A. Sherbak, H. Korugli, N. Rahmonov, Q. Umiraliyev on the epic “Oguzname” and other scientists have made detailed studies.

The research of the Russian scientist V. Radlov is particularly important. His “Old Turk Dictionary” contains a translation of the text of “Oguzname” with 375 verses. It should be noted that “ch/j” is used instead of “y” and “din” instead of

⁷ Qafarlı R. Redaktordan // Dədə Qorqud araşdırmaları, I kitab. – 2012. – S. 3-8; Əskər R. Mahmud Kaşğari və onun Divanü lüğət-it-türk əsəri. – Bakı: MBM, 2008. – 423 s; Bayat F. Oğuznamə(lər) // “Dədə Qorqud kitabı”. Ensiklopedik lüğət. – Bakı: Öndər nəşriyyat, 2004. – S. 255-274; Rzasoy S. “Dədə Qorqud kitabı”nın sonuncu boyunun mətn strukturu // “Dədə Qorqud” jurnalı. – 2002. – №2. – S. 73-90.

⁸ Özbek folklori. Birinci ktob / Tuzuvçi: H. Zarif. – Taşkent: Öquv-Pednaşr, 1939. – 384 b.

⁹ “Китоби Дадам Кўрқуд”. Сафарбой Рўзимбоев таржимаси / Нашрга тайёрловчилар: С.Рўзимбоев, Н.Собирова, М.Пирназарова. – Урганч: УрДУ ноширлик бўлими, 2019. – 140 б.

¹⁰ Дада Кўрқуд китоби / таржимонлар Ж.Эшонқул, С.Рўзимбоев, А.Абдужалилов. – Тошкент, 2022. – 214 б.

¹¹ Kitobi Dada Qo'rqut / Tarjimon: Bobokhan Muhammad Sharif. – Boku: Nusxa, 2022. – 188 b.

¹² Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008. – 410 с.; Мирзаев Т., Саримсоқов Б. Достон, унинг турлари ва тарихий тараққиёти // Ўзбек фольклорининг эпик жанрлари / Масъул муҳаррирлар: Б.Сайимов, Ғ.Мўминов. – Тошкент: Фан, 1981. – Б. 9-61; Раҳмонов Н.А. Орхоно-Енисейский памятники и тюркские эпосы: Автореф. дисс... докт. филол. наук. – Ташкент, 1991. – 46 с.; Эшонқул Ж. Фольклор: образ ва талқин. – Қарши: Насаф, 1999. – 172 б.; Эшонқул Ж. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – 122 б.; Рўзимбоев С. Хоразм достонлари. – Тошкент: Фан, 1985. – 96 б.; Мирзаев Т., Жўраев М. «Китоби дадам Кўрқуд» хақида // Ўзбек тили ва адабиёти. – Тошкент, 1999. – № 5. – Б. 33-38; Жуманиёзов Р. Донг қозонган достон. – Тошкент: Фан, 1993. – 72 б.; Китоби дадам Кўрқуд / Таржимон: С.Рўзимбоев, нашрга тайёрловчилар: С.Рўзимбоев, М.Пирназарова, Н.Собирова. – Урганч: УрДУ нашриёти, 2019. – 140 б.

¹³ Ўғузнома / Нашрга тайёрловчи: Б.Исабек. – Тошкент: Ўзбекистон, 2007. – Б. 3.

“dan”. It is noteworthy that this information points to the existence of another legend about Oguz Khagan.

It is also worth mentioning the Uzbek translation by NasimkhanRahmanov, a scholar who studied the copy of the epic “Oguzname” written in the old Uyghur-Turkish script. This was the first translation (tabdil) into the Uzbek language. In his doctoral thesis entitled “Urhun-Yenisei Memoirs and Turkish Epics”, the scholar further deepened the research on the epic and spoke about the undiscovered aspects of the book epic.

The comparative analysis of “Kitobi Dede Korkut” with “Oguzname” has not yet been studied in detail. There are many similarities in the themes and motifs, pictorial system and art of the two epics and there are aspects that can be compared, which of course require special research.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was completed in accordance with the 2022-2023 research plan of the Department of Uzbek Literature of the National University of Uzbekistan named after Mirzo Ulugbek within the framework of the topic “Scientific-theoretical problems of studying Uzbek folklore”.

The purpose of the research is to establish the relationship between the themes and motifs of “Kitobi Dede Korkut”, an invaluable medieval Oguz memoir, and the generality of the themes, motifs and images in the book epic “Oguzname”.

The tasks of the research. Based on the main goal, the following scientific tasks were set before the research:

To determine the study of publications based on manuscript copies of the book epic “Dede Korkut”;

Theoretical justification of the study of publications based on the manuscript copy of the book-epic “Oguzname”;

To clarify the specific features of book epics and their place in the cultural environment of the Turkic peoples;

To elucidate the historical foundations, the process of formation and the principles of the gradual development of book epics, as well as issues of harmony with the epics of the Turkic peoples;

To prove the generality of mythological views based on the study of traces of ancient imagination in ancient epics;

To determine the literary interpretations and poetic functions of aphorisms in book epics;

To determine the system of images in the epics and to evaluate their role and importance in the oral art of the Uzbek people.

The object of research is the edition based on the original text of the epic “Kitobi Dede Korkut” prepared by SamatAlizoda and Tofiq Hajiyeu on the basis of the Dresden copy in the Oghuz-Turkic script, as well as the original text of “Oguzname” in the Uyghur script. On the basis of the transcription of A. Sherbak’s

book “Oguzname. Mukhabbatname”, more than 30 Oguznames included in various works and scientific studies on them were obtained.

The subject of the research is the historical-genetic basis of the epics of Uzbek folklore, the ancient motifs and plots of the epics, their interaction with the traditions of the Oguz epic, their development, similarities and differences.

Research methods. Structural analysis, modelling, comparative-typological, comparative-historical and textual analysis methods were used to clarify the research topic.

The scientific novelty of the research consists from:

To explore the study of publications based on manuscript copies of the book epics “Dede Korkut” and “Oguznama”;

To illuminate the distinctive features of book epics and their role in the cultural environment of Turkic peoples;

The mythological foundations of the world view and the ideas of faith in the book-epics “Dede Korkut” and “Oguzname” are shown to correspond to each other, and the means of literary representation used in both epics are shown to be traditionally common;

The role of book epics in the cultural environment of the Turkic peoples, the ideological-aesthetic function was clarified as a result of textual analysis;

Conduct a comparative analysis of the epics “Dede Korqut” and “Oguzname” with other epics of Turkic peoples, evaluate their role in Uzbek oral folk art, and assess the system of characters and their significance in these epics.

The practical results of the research are as follows:

The foundational sources in epic studies and theoretical perspectives from works by Uzbek and foreign researchers are synthesized, providing relevant scientific conclusions on the topic. The role and significance of primitive religious concepts in the formation of literary epics are elucidated, along with new theoretical concepts in world folklore studies and their genetic roots.

It has been substantiated that the conclusions drawn from studying the distinctive characteristics of literary epics provide important scientific and theoretical insights for Uzbek folklore studies. These findings serve to enhance the quality of textbooks and manuals in disciplines such as folklore history, linguofolkloristics, and comparative folklore studies.

The reliability of the research results. The theoretical information used in the dissertation, the opinions expressed on scientific sources are based on methods such as modelling, comparative-typological, comparative-historical, linguo-folkloristic and textual analysis, based on reliable sources in the research of book epics.

Scientific and practical significance of research results.

The scientific significance of the research results is that the theoretical conclusions drawn from the scientific work enrich the imagination and understanding of the system of epics and book-epics in Uzbek literature, their place in the cultural environment of the Turkic peoples. Therefore, views on the interdependence of book epics, the direct influence of “Oguzname” on the book

epic “Dede Korkut” and the epics of the “Oshiqnoma” series are part of the development of the history of Uzbek literature and the theory of literature.

It is also justified that the evidence collected in the dissertation will serve as a source for scientific work on epic studies, in the wide coverage of Uzbek folk art.

The practical significance of the results of the research lies in the working materials and general conclusions for the study and creation of the history of the stages of development of Uzbek classical literature, in the preparation of textbooks and manuals on this subject for universities, colleges and academic lyceums, as well as general education schools. It is determined by the organization of special courses, seminars and lectures in the faculties of philology and history of higher educational institutions, acting as a scientific resource.

Implementation of research results. Based on the scientific results of the comparative analysis of the book epics “The Book of Dede Korkut” and “Oguzname”:

From the scientific-theoretical results of the genesis, mythological roots and poetics of book-epics PZ-2020042022 completed at the Alisher Navo’i Tashkent State University of Uzbek Language and Literature in 2021-2023. It was used in the implementation of the practical project “Creation of the linguistic-didactic electronic platform of Turkish languages” (reference No. 04/1-114 of 1 May 2024 of the Alisher Navo’i Tashkent State University of Uzbek Language and Literature). As a result, scientific explanations of the aphorisms in the epics of Karakalpak folk art could be prepared, in particular, the materials on the specifics of the book epics and their influence on the epics could be improved;

The scientific-theoretical conclusions of the dissertation were used in the programme “Oyдинhayot live” of the TV and radio channel “Uzbekistan” for the promotion of book epics and the traditions of Uzbek epic studies among the public (National TV and Radio Company of Uzbekistan “Reference 01-13/959 dated 15 June 2023 of the TV and radio channel “Uzbekistan”).

In addition, the chapter of the dissertation entitled “Study of manuscript copies of the book-epic “Dede Korkut” was used in the programme “Ochiqnamoyish” on the TV channel “Culture and Enlightenment” of the National Television and Radio Company of Uzbekistan (National Television and Radio Company of Uzbekistan 01.02-01/226 dated 15 December 2022 of the TV channel “Madaniyatvama’rifat”). As a result, the importance of traditions in book epics has been widely promoted in education.

Approbation of the research results. The research results were publicly discussed in presentations at 2 international and 3 national scientific-practical conferences.

Publication of the research results. A total of 36 scientific works on the topic of the dissertation, including 6 articles in scientific publications recommended for publication of the main results of doctoral theses by the Higher Attestation Commission of the Republic of Uzbekistan, 5 of which were published in national and 1 in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, 3 main chapters, a conclusion, a list of used literature and an appendix. The total length of the thesis is 159 pages.

MAIN CONTENT OF THE DISSERTATION

In the introductory part, the relevance and necessity of the conducted research are substantiated, the purpose and tasks, objects and subjects of the research are described, the compatibility with the priority directions of the development of science and technology of the Republic is shown, the scientific innovation and practical results of the research are described, the scientific and practical significance of the obtained results is revealed, information on the implementation of the research results, published works and the structure of the dissertation are provided.

The dissertation consists of three chapters, the first of which consists of two chapters and is called **“The history of the study of the book epics “Dede Korkut” and “Oguzname”**. In this chapter, **“The study and copies of the two book epics of the Turkic peoples were discussed”**. The first part of the first chapter is called **“Research of manuscript copies of the book-epic “Dede Korkut”, and the epics “Dede Korkut” and “Oguzname” are important not only for Uzbek, but also for foreign epic scholars. opinions were expressed on the basis of theoretical sources about the fact that it is one of the important topics. In the study of the manuscript copies of this epic, “Kitobi Dedem Korkut ala lisani taifayi Og‘uzan” (Dresden copy), “Hikayet-i Oğuzname-i Kazan Beg ve Gayri” (Vatican copy) and “Salur Kazan’in Yedi başli Ejderhayı Öldürmesi” (Turkestan/Turkmentsahra copy), works such as. In addition, Khiva Khan AbulghoziBahadirkhan’s work “ShajarayiTarokima” (1660-1661) mentions the character of Korqut Ota 14 times, and 2 lyrics of Salur Kazan, Korqut Ota, Ogurchik songs are given. It has been shown that they are defined as “tortim”. Representatives of various Turkic peoples and scientists were inspired by these works and created works based on the idea, content and artistry of these works.**

The Dresden, Vatican and Turkestan (Turkmentsahra) copies of the epic **“Dede Korqut”** or **“Kitobi Dede Korkut”** are also written in the Arabic alphabet, in the Turko-Ughu language. This linguistic harmony has also had an effect on traditionalism. The introductory part of the Dresden copy, consisting of a prelude and twelve songs (note), is dedicated to **“Dede Korkut”** and can be divided into two parts. The first part is the introduction or description of **“Dede Korkut”** and the second part contains the wise words of Father Korqut. In the Dresden manuscript, as mentioned above, there are 12 songs after the prelude. The Dresden copy consists of the following songs 1. The epic of Dirsakhan’s son Bohokhkan; 2. The story of the plundering of Salur Kazan’s house; 3. The epic of BamsiBayrakogli (son) Boy Bora; 4. The story of the capture of Oruzbek, the son of Kazanbek; 5. The Epic of Dali Domrul, the son of Dev Khoja; 6. The Epic of Bloody Khoja, the son

of Bloody Khoja; 7.The Epic of Yaganak, the son of Qazilik Khoja; 8.The Saga of the Killing of BasatTepakoz; 9. The Story of Bagil, the son of Emron. 10. The epic of Ushan Khoja's son Sagrak; 11. The story of Solor Kazan's captivity and rescue by his son Oroz; 12.The epic of Tashghuz's disobedience to Ichghuz and Bairak's death.

“The Book of Dede Korkut” is a collection of epic stories recorded by OguzBakhshi-ozons, written by different authors in different periods in Central Asia, in the lower reaches of the Syrdarya, and finally in the Caucasus, in the neighbouring regions of Asia Minor. Pictures such as Korkutota, Salor Kazan, BurloXotun, Orozbek, Kara Kona, Kara Budok belong to the 9th-10th centuries and were made in Central Asia¹⁴.

In the second part of the first chapter, known as **“Manuscript copies of the book-epic “Oguzname” and its study”**, the manuscript copies of the epic “Oguzname” as well its plot was included in certain works. “Oguzname”, in turn, used the theme of many works and influenced the formation of songs (lengths) of rare epics such as “Kitobi Dede Korkut”.

Scholars have expressed different opinions about the image of Oguz Khan. For example, I. Markvarta identifies Oguz Khan with Genghis Khan and Reza Nur with Alexander Makedonski. G.N. Potanin equates Oguz Khagan with the Mongols Van Kir and Ukhir Bama Khan and Jonibek in Kyrgyz epics. According to Professor Nasimkhan Rahmonov, “Oguzname” was first spoken orally and written down in the old Uyghur-Turkish script in the 15th century. It is a product of folklore, but there are many examples of historical figures appearing as epic heroes. Oguz Khan is also the prototype of the Batirtangriqut, who turned the Hun tangriqut into a powerful empire in the III century BC¹⁵.

In our opinion, the personality of a historical figure is based on the image of Oghuz Khan. Even today, there are many versions of the epic about Oghuz Khan, which are included in certain works, including the subject of this epic monument “Jome'u-t-tavorix”by Rashididdin Fazlullah Hamadani, Mirzo Ulugbek's “History of Four Nations”, Hafiz Tanish Bukhari's “Abdullanoma” (Sharafnomayi Shahi), Abulghozi Bahadirkhan's “Shajarayi Turk”, “Shajarayi Tarokima” and other works.

They tell systematically about Nuh alayhissalam, Yofas, his children and descendants, the battle with Oguz Khan, his father and relatives and their descendants. In this sense, Oguzname, which is part of certain works, is different from “Oguzname”. According to our count, there are more than forty “Oguzname” included in certain works. They are different in genre and theme, and they enrich each other in form and content.

The second chapter of the dissertation is entitled **“Comparative analysis of the epics “Dede Korkut” and “Oguzname” with other epics of the Turkic**

¹⁴ Жирмунский В.М. Тюркский героический эпос. – Л.: Наука, 1974. – С.517-631.

¹⁵ Раҳмонов Н. Ўзбек адабиёти тарихи. (Энг қадимги даврлардан XV асрнингбиринчиярмигача) дарслик. – Алматы, 2021. – Б.132.

peoples". In the first part, the topic of "Comparative analysis of the epics **"Dede Korkut"** and **"Oguzname"** with other epics of the Turkic peoples was discussed".

According to historical sources, the Oghuz entered Central Asia in the 9th century. At that time, they lived in the lower and middle reaches of the Syrdarya, between Emba and Yayik, north of Ustyurt. Later, the name Oghuz spread to a number of non-Oghuz peoples. Although some other tribes have joined the Oghuz confederation, they have retained their language and identity. According to Mahmud Koshgari, some Oghuz tribes, including the Koyi (Kayi), have managed to preserve their special linguistic signs.

The Oghuz formed a confederation of nomadic Turkic tribes whose origins are linked to Altai and southern Siberia. According to Al-Marwazi, after the Ghuz came into contact with Muslim lands, some of them converted to Islam and were called Turkomans. Later, a war broke out between them and the non-Muslims, and eventually the Muslims gained the upper hand and drove the infidels out. The pagans left Khorezm and went to the land of the Bajanaks. The Turkmen spread throughout the Islamic lands and showed their positive qualities, becoming rulers and sultans in a large part of these regions.

The Khorezm region is mainly inhabited by the Oghuz clan. It directly and indirectly connects Uzbekistan with Turkmenistan, Azerbaijan, Turkey and West Turkestan, which have Oghuz populations. If we describe the past history of Khorezm, "The historical-ethnographic process in the oasis is so closely connected with northern Iran, southern Azerbaijan and the countries of East Asia in general that these ethnographic interventions, mutual socio-economic relations are reflected in folklore works"¹⁶. G. Snensaryov, who conducted ethnographic research in the Khorezm region, notes that the ancient ethnogenetic mixture of the peoples of Khorezm and the Caucasus can be compared with the names of the clans. Population groups genetically related to the Oghuz layer, such as the bayot, sayot, qarmish, tagan, ovshar, juvondir, jangata, alili (tribes) played an important role in the Turkification of the ancient local population of the oasis¹⁷. The criteria mentioned above directly connect the book epics "Dede Korkut" and "Oguzname" with other epics of the Turkic peoples. Here are the main reasons why the oldest motifs in "Dede Korkut" correspond to motifs in the epics of the Turkic peoples of Central Asia. Therefore, in the primitive life of the people, based on mythological views, various legends and narratives were woven, and epics about the heroes who were at the center of them began to emerge¹⁸. By the 17th century, it had become customary for city dwellers to read and listen to written stories and epics of various themes at various gatherings and ceremonies, parties and entertainments. In this

¹⁶ Рўзимбоев С. Хоразм дostonчилиги эпик аъналарари. – Урганч: Университет, 2008. – Б.11.

¹⁷ Снесарев Г.П. Объяснительная записка к «Карте расселения узбеков на территории Хорезмской области (конец XIX – начало XXв.) // Хозяйственно-культурные традиции народов средней Азии и Казахстана. – М.: Наука, 1975. – С.92.

¹⁸ Колер И., Ранке Н., Ратцел Ф. История человечества. – СПб.: Полигон, 2003. – С.78.

way, book epics began to appear¹⁹. The rewriting of these epics and the writing and reading of new ones became widespread in Khorezm.

This led to the development of storytelling traditions. “For centuries, bakhshis, storytellers and folk poets have sung, read and reworked the “Oguznama” and the “Book Korkut Ota”, which are among the classic examples of Oguz monuments. Many features characteristic of Oguz monuments have been incorporated into Uzbek folk epics of this type in the process of performance and creation”²⁰.

The roots of the motifs and themes of the epics “Gorogli”, “Oshiq Gharib and Shahsanam”, “Yusuf and Ahmed” go back to the epics “Kitobi Dede Korkut” and “Oguzname”. The influence of the epics “Kitobi Dede Korkut” and “Oguzname” on the epics of the “Oshiqnoma” series was illustrated by means of seven motifs. In particular, the events of “Edigo” take place in the city of Kungirod, in the Khorezm region, during the reign of King Tokhtamysh Khan. It is well known that these are considered historical regions and are now part of the territory of the Khorezm region and the Republic of Karakalpakstan. Historically, the place belonged to the Khanate of Khiva.

“Ko‘p ulug‘ podsho erdi. Aning uchunkim, ul podshoning ayyominda Xorazm shahrinda Qirq ming uyli Qo‘ng‘irot, qirq ming uyli Qipchoq, qirq ming uyli Mang‘it, qirq ming Uyshun, qirq ming uyli Naymon, qirq ming uyli qozoq, qirq ming qalfoq, qirq ming uyli Nukus, qirq ming uyli Qang‘li, qirq ming uyli Xitoy, qirq ming uyli Chavdir, bor erdi...”²¹.

It is worth noting that during his military campaign, Oguz Khan coined clan names such as Kipchak, Kangli and Kalach. The direct influence of “Dede Korqut” epic songs Dersaxono‘g‘liBo‘g‘ochxon”, “BosotTepako‘zno‘ldirganidostoni”, “UshunBahodiro‘g‘liSagrak” we were sure that it showed. There is no possibility that the stories about the Prophet and the Prophets were also used as a source.

The next section of the second chapter is called “**The harmony of motifs of biblical epics with Turkish folk epics**”. The following motifs found in the epics of the “Dede Korqut”, “Oguzname” and “Oshiqnoma” series were compared: 1) The motive of the hero’s birth or unnatural birth; 2) The motive of childlessness; 3) The motive of the hero’s having a war horse and weapons; 4) The motive of chance meeting; 5) The motive of conflict between parent and child; 6) The motive of drunkenness and captivity; 7) The motive of dreams. In particular, the motif of drunkenness and captivity can be found in most of the epics of “Kitobi Dede Korkut”, especially in “Solur Qozonning tutqun bo‘lib, o‘g‘li O‘ruz qutqargani qo‘shig‘i”. TakuriSolur of Tirabuzon gave Kazan a falcon. One day Kazan goes hunting with the falcon. For some reason, instead of flying towards a flock of geese, the bird flew in the opposite direction. We mentioned above that it is bad for a bird to fly in the opposite direction or to the west. The falcon flies and lands on

¹⁹ Мирзаев Т., Саримсақов Б. Достон, унинг турлари ва тарихий тараққиёти // Ўзбек фольклорининг эпик жанрлари. – Тошкент, 1981. – Б.53.

²⁰ Жуманиёзов Р. Донг қозонган достон. – Тошкент: Фан, 1993. – 65 б.

²¹ Ошиқнома. I китоб. – Урганч: Хоразм, 2005. – Б.157-245.

the enemy's fortress of **Tumanin**. When Kazan reached the castle, he fell asleep. He asks the Bek to return the 40 young men.

“Qozon dedi: – Keling, biroz ilgari boraveraylikchi. Ilgariladilar, boraverib qarasarlar, oldilarida bir qal'a ko'rinur. Qozon dedi: – Otdan tushing, shu yerda biroz yotaylik. Qozonni qattiq uyqu tutdi. Bu uyquni kichik o'lim deb aytardilar. O'g'uz beklari bunday uyqu tutganda yetti kun uxlar edi. Qozonni kichik o'lim tutdi...”²².

In parallel, there are elements of this motif in the epic “Arab Tangan” from the “Gorogli” series. One day, Gorogli and 40 of his men organized a hunt and started a party in the desert. The Sultan of Gorogli sends 40 young men on another hunt, leaving only Avaz Khan behind. Avaz also rides Girat (horse) after them and leaves.

Xunxor Shah's spy, who was watching them, tied the drunken Gorogli's legs and feet and took him home on a camel. In the end, Avaz goes and rescues Gorogli.

The history of motivations related to drunkenness goes back to ancient times. Certain aspects of it can even be found in the Avesta.

According to folklorist JabborEshonqul, this situation shows that the roots of the mythological layer in the “Alpomish” and “Dede Korkut” epics go back to ancient times. In ancient times, a shaman who was in a state of unconsciousness after a shamanic ceremony had the power to defeat evil spirits and forces²³.

And V. Atakhanova believes: “... drunkenness - cases of drunkenness are also manifestations of spiritual superiority typical of the Alps, and are not physical drunkenness in epics, but scenes that acquire symbolic meaning”²⁴.

The first chapter of the third chapter of the research, known as “**Literary interpretation of images in the book epics “Oguzname” and “Dede Korkut”**”, is called “**The issues of the poetics of book epics**”. In the process of analysing the art of the epics “Oguzname” and “Dede Korqut”, exaggeration in the text of these epics was found in three forms: *tablig*, *irgaq*, *guluvv* arts, symbols, ancient it was found that there are literary arts such as *bilig*, *otluk*, and *tabzug*, which are among the genres. Also, some images and terms mentioned in “DevonuLugotit Turk” and “QutadguBilig” were also found in the text of the epics we are analysing.

Mahmud Koshgari mentions the word “bilig” in “Devon” and interprets it as knowledge, wisdom, intelligence²⁵. This term is applied to an intelligent, wise, sagacious person, a storyteller. In a sense, then, knowledge - wisdom represents the content of the proverb genre in the vocabulary of the modern Uzbek language²⁶.

In “DevonuLugotit Turk”: **Uma kelsa, qut kelar**- when a guest comes, a happiness comes. **Qarg'a qazg'a o'tko'nsa buti sinur**- if a crow hits a goose in

²² Китоби Дадам Қўрқуд. – Урганч: УрДУ ноширлик бўлими, 2019. – Б.109.

²³ Эшонқул Ж. Фольклор: образ ваталкин. – Қарши: Насаф, 1995. – Б. 123.

²⁴ Атаханова В. “Китоби Дадам Қўрқуд”даги айрим мотив ва сюжетларнинг Хоразм дostonларида қайта ишланиш тамойиллари: Филол. фан. бўйича фалс. док. (PhD) ...дисс. – Тошкент, 2020. – Б.61.

²⁵ Кошғарий М. Девону луғотит турк. I том. – Тошкент: Ўзб. ССР ФА нашриёти, 1960. – В. 429.

²⁶ Абдурахмонов А. Туркий адабиётнинг қадимги даври. – Тошкент: Yangi asr avlodi, 2005. – Б. 325.

flight, the goose will break its leg. **Etli, tirinaqli ezirmas**– It is known that meat is inseparable from nails.

It is remarkable that there are more than fifty proverbs in the epic “Dede Korkut”, including its prologue. Some scholars call them aphorisms, sayings of the fathers. For instance: If destiny is not written from the beginning, the slave will not suffer. Old lint will not turn grey, old enemies will not become friends. It is good that there is not a false word in this world (**Azaldan taqdirga yozilmasa, qul boshiga qazo kelmas. Eski momiq bo‘z bo‘lmas, qari dushman do‘st bo‘lmas. Bu dunyoda yolg‘on so‘zning bo‘lmagani yaxshi**). According to our count, their total number in twelve songs (the 13th song is not included in this list) was fifty-three.

A proverb or a wise word reflects the experience, outlook, observations and thoughts of a wise people that have stood the test of centuries. The proverbs (aphorisms) spoken by “Dede Korkut”, like the knowledge brought by Koshgari, mean a wise thought, a wise saying, wisdom spoken by an educated person.

The fact that the epic “Dede Korkut” or “Kitobi Dede Korkut” is close to “DevonuLugotit Turk” from the point of view of the time is another proof that the genres, especially the genres of knowledge and proverbs, are compatible with each other.

The last part of the chapter is entitled “**The system of images in the epics**”, in which the images in the epic “Oguzname”, despite their compact form, were able to influence the system of images in “Kitobi Dede Korkut” through comparison. In particular, the character of Oguz Khan directly influenced several characters in Kitobi Dede Korqud. The fact that he owns the land and leads the marches is present in the images of Bayindir, Solur Kazan and Bomsibayrak, while the naming of people is reflected in “Dede Korkut”. The image of his victory over Qiat recalls the heroism of Bogokh Khan and Bosot, and the description of his appearance is characteristic of Yaganak.

If you compare the image of Oguz Khan with that of Bomsibayrak, you can clearly see the influence. In “Oguzname”, when Oguz Khan went hunting one day, he saw a girl in a hollow tree in the middle of the lake and fell in love with her. He married her and they had three sons. Oguzkhan gives them the names Kuk(sky), Tog (mountain) and Dengiz(sea). The text of the epic says that his eyes were like *ko‘ktun ko‘krak*, his hair like a river (*muran usug‘idak*) and his teeth like *unyu (inju)* pearl.

What caught our attention is that the same image is also present in the image of the Flag. According to the epic, it is described as follows: *“Nagahandan Oğuzun üzərinə bir keyik gəldi. Bamsı Beyrək birini qova getdi. Qova-qova bir yerə gəldi. Nə gördi, sultanım?! Gördi gög çayırın üzərinə bir qırmızı otaq dikilmiş. “Yarəb, buotağ kimün ola?! – dedi. Xəbəri yoqki, alacağı ala gözli qızın otağı olsa gərək...”*²⁷.

²⁷ Kitabi-Dədə Qorqud. – Baki: Öndər nəşriyyat, 2004. – B. 55.

A legitimate question may arise. Oguzkhan met a girl with blue eyes at the lake and Bayrak met her on a green meadow.

In the edition of “Oguzname” prepared by Bakhtiyor Isabek:

VIII

7. Yana bir kuni O‘g‘uz xoqon ovga ketdi.
8. Bir o‘tloq orasida daraxtni ko‘rdi.
9. Bu yog‘ochning kovagida bir qiz bo‘lib,

IX

1. Yolg‘iz o‘zi o‘tirar edi.
2. Yaxshi, ko‘rkam bir qiz edi.
3. Uning ko‘zi ko‘kdan ham ko‘kroq edi.
4. Sochlari daryo mavjiday,
5. Tishlari injuday edi...²⁸

That is how it is interpreted. We believe this is the correct interpretation. Logically, it is more appropriate for a tree to be in the middle of a lawn or meadow than in the middle of a lake. And the same image, with a slight alteration, was transferred from Oguzkhan to the image of Bayrak.

We found the meaning of the term “lake” (ko‘l) in the “Dictionary of Yassavi Hikmatlari”. It states: “*Кўл(ум) (kölüm)– яйлов, созлик уер; Ким орифман дер эрса хайвон йанглиз йуруса, Сизир йанглиз йэр эрса ўтлогуга кўлум бор*”²⁹. It is understood that the meaning of the word “lake” in the epos is pasture, meadow.

In the dictionary of the original text of the “Kitobi Dede Korkut” based on the Dresden copy, Bayrak hunted the deer in the Ughuz language as **Çayir**, and in the Azerbaijani language it is expressed as **Çayir (bitki), çəmən**³⁰. As it is understood, these terms mean a green lawn, chaman, wheat field.

CONCLUSION

Based on the comparative analysis of the book epics “Dede Korkut” and “Oguzname”, we have come to the following conclusions:

“Dede Korkut” “Kitobi Dede Korkut”

1. The history of the study of the book-epics “Dede Korkut” and “Oguzname”, which are considered to be the common heritage of the Turkic peoples, began at the beginning of the 19th century. They were studied by German scholars from the first quarter of the 19th century: Heinrich Friedrich von Dietz and Theodor Noldeke. The epics were also studied and popularised by such Russian scientists as V. Bartold, A. Tumansky, V. M. Zhirmunsky, A. Y. Yakubovsky, K. Inostransev, A. N. Samoylovich, A. Kononov, G. N. Potanin, V. Radlov, A. Sherbak. From the beginning of the 20th century, Uzbek researchers such as A. Fitrat, V. Mahmud, H. Zarif, T. Mirzayev, B. Sarimsakov, S. Rozimboyev, M.

²⁸ Ўғузнома. – Тошкент: O‘zbekiston, 2007. – Б. 13.

²⁹ Яссавий хикматлари луғати. Турксуғуд сўзлари. – Тошкент: Akademnashr, 2022. – Б. 134.

³⁰ Kitabi-Dədə Qorqud. – Bakı: Öndər nəşriyyat, 2004. – B.321.

Koshmakov, N.Rahmonov, M.Jorayev, Sh.Turdimov, J.Eshonkulov researched as a research object.

2. The form of Korqut in “Kitobi Dede Korkut” (hereafter referred to as “Dede Korkut”) is correct. The form of “Qorqud” is actually adapted to the abjad calculation. According to Korquth scholar H. Koroglu, the name “Kitobi DedeQorkud” was hidden in 887 Hijri. The letter “I” in the word “book” is not included in the calculation of the number. The remaining letters represent the following numbers K=20; T=400; A=1; B=2. Total number - 423; in the second word “Dadam”, the vowels are not included in the number calculation. Remaining letters: D=4; D=4; M=40 represent numbers. Total - 48; In the last word “Korqud” all letters are counted. Of these: Q=100; O‘ (vov)=6; R=200; Q=100; U (wow)=6; D=4; Total: 416. From all these numbers we get the number 887. If this number is converted to AD, it becomes 1482. It seems that the form “Korqud” corresponds to the Abjad calculation. If the letter “T” is used at the end of the word, the calculation is broken. This is because the letter “T” represents the number 400 and the letter “D” represents the number 4. For this reason, the author who transcribed the epic into a manuscript wrote Korqut in the form of Korqud.

3. The term “tortim” mentioned in Abulgozi Bahadirkhan’s work “Shajarayi Tarokima” means part, fragment. The folklorist S. Rozimboyev connects this term with such expressions as “a little bit of flour” and “a little bit of salt” (“bir chimdim un”, “bir totim tuz”), which are widely used in Khorezm, and says that the expression “a little bit of salt” means a part of wheat ground in a mill. And A.Kononov expresses the song in the form of an honour, an ode, an anthem.

4. The heroic songs that make up the Dede Korkut and Salor Kazan series belong to the Turkic tribes from Eastern Turkestan, and during the Seljuk rule in the 11th century, this series moved to Asia Minor and the Caucasus and was included in the “Kitobi Dede Korkut”. The fact that Korkut’s grave was located in the lower reaches of the Syrdarya serves to support our opinion.

5. Comparative study of the literary issues of the book epics “Dede Korkut” and “Oguzname”, that these epics are related to each other, and that “Oguzname” is the primary story, and “Dede Korkut” is its continuation. showed that Similarities, similarities and differences were identified. For example, childlessness, unnatural birth, the hero’s possession of a war horse and weapons, a chance meeting, and dream motifs are present in both epics.

6. Characters such as Dede Korkut, Solur Kazan, Oruz, Burla Khotun, Tepakoz in the songs of the epic “Dede Korkut” are products of Central Asia. As a result of the migration of the Oghuz to the territories of Asia Minor, Turkey, and Azerbaijan, heroes such as Egrak, Sagrak, Emron, and Yaganak were added to the epic, thus the epic was transformed. The reason is that many legends, narratives and fairy tales were recorded by researchers from the Central Asian region, in which characters such as Dada Korkut, Solur Kazan, Oruz, Burla Khotun, Tepakoz took part.

7. In the text of the epic “Dede Korkut” copied into Oghuz script, a number of errors were encountered. For example, in the eighth song of the epic, “Bosotning Tepako‘zni o‘ldirishi”, Tepakoz kills Kazan’s brother Tepako‘na, Alp Rustam Dozanogly, Bugduz Eman with a bloody mustache, Bosot’s brother Kiyan Seljuq. It is emphasized that But in the next songs, i.e. 11 songs – “Solur Qozon tutqun bo‘lib, o‘g‘li O‘ruz qutqargani”, 12 songs – “Ich O‘g‘uzga Dish O‘g‘uz xiyonat qilib, Bayrakning o‘lgani” they fight against the enemy, even going to the point of conflict: “Uch o‘q, Bo‘z o‘q qarshilashdi. Aruz aytur: “Ich O‘g‘uzdan Qozon mening raqibim bo‘lsin!” Eman aytur: “Mening raqibim Tersuzamish bo‘lsin!” Alp Rustam aytur: “Ensa Bahodir o‘g‘li O‘qchi mening raqibim bo‘lsin!...”. However, these images were written in the hands of Tepakoz in the 8th song of the epic. In most of the songs of the epic, the sequence is broken by the narrator. This happened when the epic was being written. Such nonsense is not found in the text of the Uyghur epic “Oguzname”.

8. The book-epics “Dede Korkut” and “Oguzname” and the epics of the “Oshiqnoma” series are unique in their logical consistency. It is important that the construction of the plot, the composition, the harmony of the motifs, the continuation of each other, the continuity of the characters in form and content are important. There are also many other aspects. In Turkish epics, heroism, kindness and intolerance of the enemy prevail, while in the epics of the “Oshiqnoma” series, infatuation, moderation, wanderlust in love and instability prevail.

9. Tabzu g‘uq or tabzug‘ is one of the ancient genres and corresponds to a riddle. Mahmud Koshghari quotes in his work: “I asked Tabzu a riddle - I asked him a riddle”. The method used by Oguzkhan against his six sons in the ancient Uyghur-Turkish epic “Oguzname” also corresponds to the genre of tabzug‘. Oguz Khan sends his eldest sons in the morning. It is well known that morning has the meanings of goodness, light, newness, control, management. The Sun, the Moon, and the Star “hunt many deer and many birds” and encounter a golden bow on the way. If the bird is between two worlds and a sign of goodness, the golden bow means power and domination. The division of the bow into three is a symbol of the inheritance of the state to the eldest three sons. After hunting many deer and many birds on the three-way road heading towards the night, they found three silver arrows and brought them to their father. His father orders them to shoot arrows into the sky. Usually, night represents the underground world, darkness, abstraction. Three arrows, in general, the arrow was used to convey orders in Turkic mythology. Therefore, Oguz Khan also ordered his younger sons to shoot three silver arrows into the sky.

10. There was an even more ancient copy of the epic “Oguzname” written in ancient Uyghur-Turkish script, unknown to us. The text of the epic we studied was copied from it. Also, the number of “Oguzname” included in certain works is more than forty. These numbers may increase. The reason is Tashkent, St. Petersburg, Ashgabat. In the libraries of the cities of Istanbul, there are manuscripts of several Ughuznamas that have not yet been studied.

11. The common and specific features of the epics “Dede Korkut” and “Oguzname” are clearly visible in the system of images. Boy heroes, who are considered the main support of the motherland, are described as main characters in the main plan. If their appearance, physical strength and strong mental state become the main object of the image, in the epics of the “Oshiqnoma” series, the main character’s love anguish, separation, and longing motifs take priority. They prefer the high idea of protecting the Motherland to the feeling of reaching the bottom, going to live in the enemy’s country for it.

**НАУЧНЫЙ СОВЕТ DSC.02/30.12.2019.FIL.46.02
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ
УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ УЗБЕКИСТАНА

ОРИПОВ ДАВРОНБЕК РАВШАН УГЛИ

**СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ КНИЖНЫХ ЭПОСОВ
“КНИГА МОЕГО ДЕДА КОРКУТА” И “ОГУЗНАМЕ”**

10.00.08 – Фольклороведение

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

Ташкент – 2024

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована за №B2021.1.PhD/Fil1686 в Высшей аттестационной комиссии Республики Узбекистан.

Диссертация выполнена в Национальном университете Узбекистана.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на веб-странице Научного совета www.tai.uzi информационно-образовательном портале «ZiyoNet» www.ziynet.uz.

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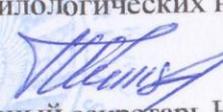
Защита диссертации состоится 18.12 2024 года в 16.00 часов на заседании Научного совета DSc.02/30.12.2019.FIL.46.02 по присуждению учёных степеней при Институте узбекского языка, литературы и фольклора (Адрес: 100060, Ташкент, пр-д. Шахрисабз, д.5. Тел.: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uzlit.@uzsci.net.)

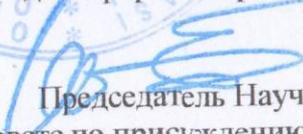
С диссертацией можно ознакомиться в информационно-ресурсном центре Фундаментальной библиотеки Академии наук Республики Узбекистан (зарегистрирована за № 78). (Адрес: 100060, Ташкент, ул. Зиёлилар, д.13. Тел.: (99871) 262-74-58.

Автореферат диссертации разослан «4» декабря 2024 года.

(Протокол реестра № 12 от «4» 12 2024 года).


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ВВЕДЕНИЕ (резюме диссертации доктора философии (PhD))

Цель исследования заключается в обосновании взаимосвязи сюжетов и мотивов средневекового бесценного огузского памятника “Дада Коркут”, а также общности в системе мотивов и образов со сюжетами книжного эпоса “Огузнаме”.

Задачи исследования:

раскрытие исследования изданий книжного эпоса “Дада Коркут”, основанных на рукописных копиях;

теоретическое обоснование исследования изданий книжного эпоса “Огузнаме”, основанных на рукописных копиях;

определение специфики книжных эпосов и освещение их места в культурной среде тюркских племен;

освещение исторических вопросов, принципов процесса формирования и поэтического развития книжных эпосов, а также вопросов их гармонии с эпосами тюркских народов;

обоснование общностей мифологических воззрений в древних эпосах на основе исследования следов античных представлений;

сравнительный анализ эпоса “Дада Коркут” и “Огузнаме” с другими эпосами тюркских народов;

определение системы образов в эпосах и оценка их места, значения в узбекском устном народном творчестве;

Объектом исследования является издание эпоса “Книга моего деда Коркута”, подготовленное Саматом Ализойдой и Тофиком Хожиевым на базе Дрезденской копии, основанное на оригинальном тексте огузо-тюркского письма, а также издание “Огузнаме”, основанное на оригинальном тексте уйгурского письма и транскрипции из книги “Огузнаме. Мухаббатнаме” А.Щербака, более 30 Огузнаме, входящих в состав различных произведений и научные исследования.

Научная новизна исследования заключается в следующем:

освещен вопрос об изданиях и их исследовании, основанных на рукописных копиях книжных эпосов “Дада Коркут” и “Огузнаме”;

сравнительно проанализированы книжные эпосы “Дада Коркут” и “Огузнаме” с эпосами тюркских народов и интерпретированы вопросы их взаимодействия;

основаны на примерах мифологические основы мировоззрения и представления о верованиях в книжных эпосах “Дада Коркут” и “Огузнаме”, соотнесены друг с другом мифологические основы и представления о верованиях, традиционно объединены средства художественного изображения, используемые в обоих эпосах;

обоснованы в результате текстового анализа роль, идейно-эстетическая функция книжных эпосов в культурной среде тюркских племен.

Внедрение результатов исследования. На основе научных результатов, полученных в результате сравнительного анализа книжных эпосов “Дада Коркут” и “Огузнаме”:

научно-теоретические результаты по генезису, мифологическим корням и поэтике книжных эпосов были использованы в практическом проекте PZ–2020042022 “Создание лингводидактической электронной платформы тюркских языков”, реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021-2023 гг. (справка №04/1-114 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои от 01 мая 2024 года). В результате достигнуто совершенствование материалов по подготовке научных интерпретаций афоризмов в составе эпосов в каракалпакском устном народном творчестве, в частности, по особенностям книжных эпосов и их влиянию на эпосы;

научно-теоретические выводы диссертации использованы при широкой популяризации книжных эпосов и традиций узбекского эпосоведения в программе “Oydin hayot live” телерадиоканала “Узбекистан” Национальной телерадиокомпании Узбекистана (справка №01-13/95915 телерадиоканала “Узбекистан” Национальной телерадиокомпании Узбекистана от 15 июня 2023 года). В результате была достигнута пропаганда значимости и влияния обоих книжных эпосов на узбекский народ.

Также раздел диссертации по изучению рукописных копий книжного эпоса “Дада Коркут” (“Dada Qo‘rqut”) был использован в передаче “Ochiq namoyish” на телеканале “Madaniyat va ma’rifat” Национальной телерадиокомпании Узбекистана (справка №01.02-01.226 телеканала “Madaniyat va ma’rifat” Национальной телерадиокомпании Узбекистана от 15 декабря 2022 года). В результате была достигнута широкая пропаганда значимости традиций в книжных эпосах в аспекте воспитания и образования.

Структура и объем исследования. Диссертация состоит из введения, трех основных глав, выводов и списка использованной литературы. Общий объем исследования составляет 159 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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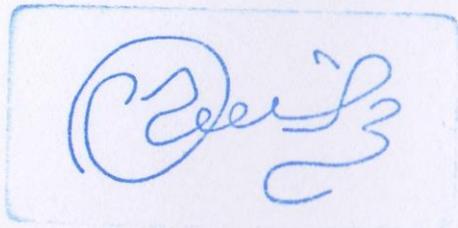
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Guvohnoma № 14-061



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