

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

ABDUSALOMOVA NIGORA SHUHRATOVNA

“ZEVARXON” DOSTONINING GENEZISI VA BADIY TALQINI

10.00.08 – Folklorshunoslik

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

Toshkent – 2025

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по филологическим наукам**

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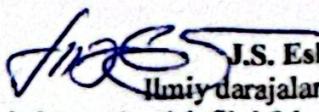
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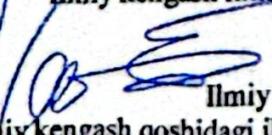
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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Bugungi kun jahon folklorshunosligida xalq eposining shakllanishi, manbalari, tadrijiy rivoji va uning badiiy tafakkur taraqqiyotida tutgan o‘rnini belgilashga doir bir qator yangi tadqiqotlar yuzaga kelmoqda. Natijada, xalq dostonchiligi an‘analari, jumladan, eposlar tarkibida saqlanib qolgan mifologik qatlamni aniqlash va ularni tarixiy, madaniy va poetik taraqqiyot bilan uzviy bog‘liq holda o‘rganishga oid ilmiy konsepsiya yanada takomillashtirildi. Voqelikni badiiy-estetik idrok etishning tarixiy ildizlarini oydinlashtirishga imkon beradigan ko‘plab yangi manbalarning ommalashtirilishi va jahonning turli xalqlari etnomadaniyatiga mansub mifologik tizimlarning o‘rganilishi natijasida arxaik epos syujetlari qadimgi miflar, shomonlik bilan bog‘liq ritual elementlari va xalqona axloqiy-estetik qarashlar sintezi negizida yuzaga kelganligini ko‘rsatdi.

Dunyo folklorshunosligida so‘nggi yillarda kuzatilayotgan yangi ilmiy-nazariy qarashlar turli xalqlar eposlarining o‘zaro aloqadorligi va tadrijiy takomili jarayonlarini ilmiy asosda qayta ko‘rib chiqishga turtki bermoqda. Bu esa o‘z navbatida o‘zbek eposshunosligi uchun ham epik merosni yangi uslubda tizimli o‘rganish ehtiyojini yuzaga keltirdi. Epik syujet va motivlarning tipologiyasini tadqiq etish borasidagi zamonaviy izlanishlar natijasida epik syujet va obrazlar faqat mahalliy hududlarda shakllanmagan, balki ular turli omillar ta‘sirida, xususan, o‘zaro iqtisodiy, ijtimoiy, madaniy-adabiy aloqalarning kengayishi bilan izohlanadi. Asrlar davomida o‘zaro aloqadorlikda rivojlanib kelgan folklor namunalarning syujet qurilishi, badiiyati, umuman, epik ijodiyotdagi mushtarakliklarning yuzaga kelganligi biz obyekt sifatida tanlab olgan namunalarda o‘z aksini topadi. Binobarin, epik syujet va motivlar tipologiyasini tadqiq etishga oid so‘nggi tadqiqotlar jahon xalqlari eposining rivojida an‘anaviy syujetlar migratsiyasi muhim rol o‘ynaganligi, ayniqsa, Markaziy Osiyoda shakllangan va g‘oyat kuchli badiiy tizim sifatida taraqqiy etgan turkiy, fors, arab va hind epik an‘anasining ta‘siri kuchli bo‘lganligini isbotlash imkonini beradi.

O‘zbek folklorshunosligida ham mintaqa xalqlari og‘zaki ijodining tarixiy ildizlari, tadrijiy taraqqiyoti, tipologiyasi va o‘zaro aloqalari natijasida yuzaga kelgan nomoddiy madaniy merosni ilmiy tadqiq qilish borasida salmoqli ishlar amalga oshirilmoqda. Zero, “Har qaysi xalqning azaliy tarixi va madaniyati, eng avvalo, uning og‘zaki ijodi – folklor san‘atida, doston va eposlarida mujassam topgan bo‘lib, ular millatning o‘zligini anglash, uning o‘ziga xos milliy qadriyatlari va an‘analarini saqlash va rivojlantirishda bebaho manba hisoblanadi”¹. Jumladan, xalq eposining kam tadqiq qilingan namunalaridan biri, “Zevarxon” dostoni, o‘zining arxaik qatlamlari, xalqning benazir tafakkuri, boy qadriyatlari, nodir ma‘naviy merosini o‘zida mujassam etgani bilan ayni paytda dolzarb tadqiqot obyektiga aylangan.

¹ Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг халқаро бахшичилик санъати фестивали очилишига бағишланган тантанали маросимдаги нутқи // Халқ сўзи. – Тошкент, 2019 йил, 7 апрель. – № 68 (6251)

O‘zbekiston Respublikasi Prezidentining 2018-yil 1-noyabrdagi PQ-3990-son “Xalqaro baxshichilik san’ati festivalini o‘tkazish to‘g‘risida”gi, 2019-yil 14-maydagi PQ-4320-son “Baxshichilik san’atini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi, 2023-yil 25-dekabrdagi PQ-405-sonli “Nomoddiy madaniy merosni muhofaza qilish, ilmiy o‘rganish va targ‘ib qilishni rivojlantirishga oid qo‘shimcha chora-tadbirlar to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2020-yil 11-martdagi 139-son “O‘zbek tili va adabiyoti bo‘yicha fundamental va amaliy tadqiqotlar samaradorligini yanada oshirish chora-tadbirlari to‘g‘risida”gi, 2022-yil 7-fevraldagi 59-son “Boysun bahori xalqaro folklor festivalini tashkil etish va o‘tkazish chora-tadbirlari to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya tadqiqoti respublika ilm-fan va texnologiyalarini rivojlantirishning I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. O‘zbek folklorshunosligida baxshilar ijodi, xalq eposlarining manbalarini aniqlash, badiiyatini o‘rganishga doir qator tadqiqotlar yuzaga keldi². Biz tadqiq etayotgan “Zevarxon” dostoni ham ushbu tadqiqot obyektlaridan biri bo‘lsa-da, folklorshunoslikda to‘laqonli, yaxlit shaklda hali yetarlicha tadqiq qilinmagan. Aksariyat tadqiqotlar doston haqida qisqacha ma‘lumot va mulohazalarnigina qamraydi. Jumladan, V.M. Jirmunskiy va

² Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – 518 б; Зарифов Х.Т. Улкан халқ санъаткорлари // Эргаш шоир ва унинг дostonчиликда тутган ўрни. – Тошкент: Фан, 1971. – Б. 79-88; Shu muallif. Фозил шоир – машхур дostonчи // Фозил шоир. Ўзбек халқ ижоди бўйича тадқиқотлар. 3-китоб. – Тошкент: Фан, 1974. – Б. 4-15; Саидов М. Ўзбек халқ дostonларида бadiий махорат масаласи. – Тошкент: Фан, 1969. – 264 б; Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008. – 409 б; Shu muallif. Халқ бахшиларининг эпик репертуари. – Тошкент, 1979. – 152 б; Мирзаев,Т., Саидов М. Ўзбек эпосида вариация масалалари // Ўзбек тили ва адабиёти. – Тошкент, 1964. – 4-сон. – Б. 59-60; Рўзимбоев С. Хоразм дostonчилиги эпик анъаналари. – Урганч: Университет, 2008. – 188 б; Жўраев М. Фольклоршунослик асослари. – Тошкент: Фан, 2009. – 192 б; Jo‘rayev M., O‘rayeva D. O‘zbek mifologiyasi. – Toshkent: Navro‘z, 2020. – 506 б; Турдимов Ш. “Гўрўгли” дostonларининг генезиси ва тадрижий боскичлари. – Тошкент: Фан, 2011. – 240 б; Shu muallif. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012.– 96 б; Эшонкулов Ж. Фольклор: образ ва талкин. – Қарши: Насаф, 1999. – 169 б; Shu muallif. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – 121 б; Shu muallif. Ўзбек фольклорида туш ва унинг бadiий талқини: филол. фан докт. ... дисс. Автореф. – Тошкент, 2010. – 47 б; Shu muallif. Миф ва бadiий тафаккур. – Тошкент: Фан, 2019. – 318 б; Шомусаров Ш. Араб ва ўзбек фольклори тарихий-киёсий таҳлили. Филол. фан. докт. ... дис. – Тошкент, 1997. – 50 б; Мирзаева С. Ўзбек халқ романик дostonлари поэтикаси. – Тошкент: Фан, 2004. – 289 б; Ачилов Н. Бахшичилик санъати ва эпик репертуар. – Тошкент: Фан, 2020. – 237 б; Ёрматов И. Ўзбек халқ қаҳрамонлик эпоси бadiияти. Филол. фан. док. ... дис. – Тошкент, 2014. – 260 б; Собирова Н. Хоразм “ошиқ” туркуми дostonлари сюжети, етакчи мотивлари ва образлар тизимининг мифологик асослари: Филол. фан. номз. ... дисс. – Тошкент, 2004. – 143 б; Эгамбердиева Г. Эртақ тип сюжетли Хоразм дostonлари поэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 158 б; Магкулиева М. “Шахриёр” эпик сюжетининг илк манбалари, унинг дoston ва эртақ вариантлари: Филол. фан. бўйича фалсафа доктори (PhD)... дисс. – Тошкент, 2020. – 166 б; Назарова Ш. Ўзбек халқ эртақларида синов мотивларининг генезиси ва поэтикаси: Филол. фан. бўйича фалсафа докт. (PhD) ... дисс. – Тошкент, 2017. – 150 б; Аҳмедова З. “Минг бир кеча” ва ўзбек халқ эртақларининг сюжет тизимидаги киёсий тадқиқи: Филол. фан. бўйича фалсафа докт. (PhD) ... дисс. – Тошкент, 2021. – 152 б; Эшчонова Г. “Ошиқ Ғариб ва Шохсанам” дostonи вариантлари: Филол. фан. номз. ... дисс. – Тошкент, 1994. – 148 б.

H. Zarifov hammuallifligidagi “O‘zbek xalq qahramonlik eposi”³ nomli fundamental monografiyada “Zevarxon” dostonining syujet qurilishi, ba’zi motiv va obrazlar tizimi haqida dastlabki ilmiy mulohazalar bildirilgan. Ushbu monografiyada doston xalq og‘zaki epik an‘anasi va yozma adabiy jarayonlarning o‘zaro ta’siri mahsuli sifatida talqin etilib, “Zevarxon” dostoni syujeti xalq ertaklari elementlari (masalan, Semurg‘ qushi, pesiglavlar va b.) bilan uyg‘unlashgani qayd etiladi. Dostonning g‘oyaviy-badiiy xususiyatlari, syujet va obrazlar tizimi bilan bog‘liq tadqiqotlarning aksariyati esa doston nashrlari uchun yozilgan so‘zboshilar bilan bog‘liqdir. Jumladan, folklorshunos M. Murodov “Zevarxon” dostonining Fozil Yo‘ldosh o‘g‘li versiyasi ilk nashriga yozgan so‘zboshi⁴ sida dostonning g‘oyaviy-badiiy xususiyatlariga to‘xtalgan. Xususan, dostonni xalqning axloqiy-estetik qarashlarini mujassam etgan epik meros sifatida baholagan. Dostonning “O‘zbek xalq og‘zaki ijodi yodgorliklari” yuz jildligining “Bahrom va Gulandom” jildidagi uchinchi nashri so‘zboshisi⁵ esa mazkur dostonning har ikki versiyasi tadqiq qilingani bilan ahamiyatlidir. Unda dostonning har ikkala versiyasi shakllanishi, manbalariga doir ma’lumotlar beriladi. Biroq bu ishlarda doston faqat umumiy tavsif va qiyosiy yondashuv darajasida o‘rganilib, yaxlit monografik tadqiq qilinmagan.

“Zevarxon” dostonining tizimli tadqiqiga oid asosiy ish R. Rajabov⁶ tomonidan bajarilgan. Olim “Zevarxon” dostonining genezisi, tarqalishi va g‘oyaviy-badiiy xususiyatlari” mavzusidagi nomzodlik dissertatsiyasida doston syujetining shakllanish manbalari, kompozitsion tuzilmasi haqidagi mulohazalarini bayon qilgan. Hamda Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li ijrosidagi versiyalar syujetini “Kitobi Sanobar” bilan qiyosiy tahlil qilgan. Olim dostonni shahzoda Sanobarning sarguzashtlariga asoslanuvchi xalq kitobining og‘zaki versiyasi sifatida ko‘rsatadi. Biz manbalar tahlili asosida “Zevarxon” dostoni xalq baxshilari ijodida shakllangan mustaqil epos namunasi ekanligini asoslab berdik. O‘zFA Folklor arxivida 1445-inventar raqami ostida saqlanayotgan Rahmatulla Yusuf o‘g‘li repertuariga oid “Zevarxon” dostoni qo‘lyozmasi⁷ so‘nggidagi baxshi izohi ham muhim tadqiqotlardan biri sanaladi. Bu izoh dostonning folklor muhitidagi tarqalishi, ijrochilik, ustoz-shogirdlik an‘anasi va “Sanobar” kitobi bilan aloqasini yorituvchi manba sifatida alohida ahamiyatga ega.

“Zevarxon” dostoniga oid tadqiqotlar ko‘lami keng bo‘lmasa-da, dostonning Rahmatulla Yusuf o‘g‘li versiyasi bilan syujetda yaqinlikka ega bo‘lgan “Gul va Sanobar” dostoniga doir tadqiqotlar ancha salmoqli. Mazkur doston syujeti Markaziy Osiyo, Eron va Turkmaniston xalqlari orasida keng tarqalgan. Jumladan, ushbu syujet asosida Toshkentda chop etilgan xalq kitoblaridan birining nasriy bayonini professor V.A. Abdullayev⁸ “Sanobar” nomi bilan nashr qilgan bo‘lsa,

³ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 292-293.

⁴ Мurodov M. Достон хакида / Зевархон. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Фан, 1970. – Б. 3-6.

⁵ Нарзикулова М. Қўш манбадан сув ичган достонлар / Баҳром ва Гуландом. Ўзбек халқ ижоди ёдгорликлари 100 жилдлиги, 37- жилд. – Тошкент, 2024. – Б. 11-13.

⁶ Раджабов Р. “Зевархон” дostonининг genezиси, тарқалиши ва гoявий-бадий хусусиятлари: Филол. фан. номз. ...дисс. – Тошкент, 1973. – 205 б.

⁷ ZO‘FA, Inv.№1445.

⁸ Абдуллаев В.А. Ўзбек адабиёти тарихи. – Тошкент, 1967. – Б. 127.

rus olimi N.P. Ostroumov⁹ esa “Shahzoda Sanobarning sarguzashtlari” nomi bilan rus tilidagi tarjima matnini e’lon qilgan. Mazkur syujetning Shaydoyiga nisbat beriluvchi turkman versiyasiga oid tadqiqotlar ham salmoqli bo’lib, ushbu versiya birinchi bor B.A. Qoriyev¹⁰ tomonidan kichik so’zboshi bilan e’lon qilingan. Keyinchalik A.Meredov “Шейдайы”¹¹ nomli monografiyasida dostonni tanqidiy matni bilan nashr qiladi. Shuningdek, D.Oqdirov¹²ning “Shaydoyining “Gul va Sanobar” dostoni hamda uning sovet sharqi adabiy syujetlari bilan aloqasi” nomli dissertatsiyasida dostonning xalq ertaklari bilan qiyosiy tahlili, H.Zarifov va V.M.Jirmunskiylarning “O‘zbek xalq qahramonlik eposi”¹³ monografiyasida “Sanobar” dostonining o‘zbek xalq baxshilari repertuaridagi mavjudlik shakli, doston genezisi va motivlari tahliliga doir mulohazalar, olima M.Jo‘rayevaning “Gul va Sanobar haqida ba’zi mulohazalar”¹⁴ nomli maqolasida esa dostonning o‘zbek va turkman versiyalari genetik aloqadorligiga oid mulohazalar, N.Erenning “Turkman “Gul – Senuber” dostoni”¹⁵ nomli magistrlik ishida turk tilida qilingan tarjimasida asosida motiv va obrazlar qiyosiy tahlili, N.Ko’sening “Turkmanistondan Gul Senuber hikoyasi”¹⁶ nomli maqolasida dostonning mifologik qatlamlari, xususan, Semurg‘ obrazi tahlili, V.Rayyoniy va K.Orxiylarning “Gul va Sanobar: Shaydoyi va fors adabiyoti”¹⁷ nomli maqolasida esa doston syujetida fors xalq rivoyatlari, motiv va epizodlari ta’siri tahlil qilingan. Mazkur tadqiqotlarga qaramay, “Sanobar” xalq kitobi, “Gul va Sanobar” bilan “Zevarxon” dostoni versiyalarining qiyosiy tahlili; versiyalarning poetik-kompozitsion jihatdan o‘ziga xosligi; “Gul va Sanobar”ning versiyalari genezisi masalalari hali maxsus monografiyada yoritilmagan. Mazkur dissertatsiya aynan shu bo’shliqni to’ldirishga, “Zevarxon” va unga yaqin “Gul va Sanobar” syujetlarining genezisini tizimli tahlil qilishga, ularning o‘zbek eposidagi va madaniyatlararo o‘rnini aniqlashga qaratilgani bilan ajralib turadi.

Dissertatsiya mavzusining dissertatsiya bajarilgan ilmiy tadqiqot muassasasining ilmiy-tadqiqot ishlari bilan bog‘liqligi. Dissertatsiya tadqiqoti O‘zR FA O‘zbek tili, adabiyoti va folklori institutining “O‘zbek folklorshunosligining dolzarb muammolari” mavzusida olib borilayotgan ilmiy-tadqiqot ishlari hamda “O‘zbek xalq ijodi yodgorliklari” 100 jildligini nashrga tayyorlash va uni tekstologik o‘rganish masalalari” mavzusidagi fundamental ilmiy akademik nashrning rejasi doirasida bajarilgan.

⁹ Остроумов Н.П. Приключения царевича Санаубара // Сборник в честь семидесятилетия Григория Николаевича Потанина. – СПб.: Тип. Императорской АН, 1909.– С. 309-322.

¹⁰ Gul – Senubar / Шейдайи. Топлап чапа тайярлан ва сөз башы язан: Гаррыев Б.А. – Ашгабад: Бирлешен Түркмендөвлетнешир, 1943.– 79 б.

¹¹ Мередов А. Шейдайы (“Дерневлер ве текстлер”). – Ашгабад, 1964. – 343 б.

¹² Оқдиров Д. Дестан “Гуль и Сенубер”. Шейдаи и его связь с литературными сюжетами советского Востока: Дисс. канд. филол. наук. – Ашхабад, 1967.

¹³ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 287-292.

¹⁴ Jo‘rayeva M.Y. Some notes on the epic “Gul and Sanobar” // Asian Journal of Multidimensional Research (AJMR) <https://www.tarj.in>, 394.

¹⁵ Eren N. Türkmen Gül – Senuber Destanı. Yüksek lisans tezi. – Izmir, 2009. – 265 s.

¹⁶ Köse N. Türkmenistan’dan Gül Senüber Hikâyesi. // Millî Folklor. – 3/21. – Ankara, 1994. – S. 52-56.

¹⁷ Royoniy V., Arxiy K. Gul va Sanobar Shidayi va forsiy manzumalar // Rudaki: Markaziy Osiyo til va adabiyot tadqiqotlari jurnali. – <https://www.rudakijournal.ir>.

Tadqiqotning maqsadi: “Zevarxon” dostonining shakllanish manbalari va genezisini aniqlash, syujetning variant, versiyalari hamda motiv va obrazlar tizimini kompleks tadqiq qilish natijasida dostonning o‘zbek epik an‘anasidagi o‘rnini oydinlashtirishdan iborat.

Tadqiqotning vazifalari:

“Zevarxon” dostoni va doston syujetining manbalari tadqiqiga oid manbalarni umumlashtirib tadqiq etish;

“Zevarxon” dostoni syujetining shakllanish manbalari va tarixiy asoslarini yoritish hamda mazkur syujetning boshqa epik yozma manbalar bilan aloqasini ko‘rsatib berish;

dostonning Rahmatulla Yusuf o‘g‘li va Fozil Yo‘ldosh o‘g‘li repertuarlariga oid versiyalarini qiyosiy tahlil qilib, ularning o‘xshash va farqli jihatlarini, kompozitsion tuzilmasini hamda har bir variantning o‘ziga xos poetik uslubini ochib berish;

doston syujetining o‘zbek, turkman, uyg‘ur versiyalarini tahlilga tortib, “Zevarxon” dostonining umumturkiy eposlar tizimidagi o‘rni, versiyalar o‘rtasidagi poetik va lokal o‘zgarishlarni yoritish;

“Zevarxon” dostonining syujet va an‘anaviy motivlar tizimini o‘zbek xalq eposining umumiy mezonlari asosida tahlil qilib, motivlarning epik syujetdagi semantik rolini oydinlashtirish;

dostondagi obrazlar tizimining badiiy-funksional o‘rnini, obrazlarning tadrijiy taraqqiyoti orqali esa xalqning estetik qarashlari, axloqiy qadriyatlari va epik tafakkurdagi yangilanish jarayonlarini ochib berish.

Tadqiqotning obyekti sifatida “Zevarxon” dostonining hozirgi kunda ilmiy jamoatchilikka ma‘lum bo‘lgan Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li versiyalari hamda doston syujetining boshqa versiyalari tanlab olindi.

Tadqiqotning predmetini “Zevarxon” dostonining genezisi, versiyalarining badiiy-poetik xususiyatlari, syujet va kompozitsion tuzilmasi, obrazlar tizimi tashkil etadi.

Tadqiqotning usullari. Tadqiqot mazmuni tavsiflash, qiyosiy-tipologik, strukturak va semantik tahlil usullardan foydalanilgan holda yoritildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

“Zevarxon” dostonining “Sanobar” xalq kitobi bilan aloqasi Rahmatulla Yusuf o‘g‘li versiyasi ta’siri orqali kechganligi, mushtarak obrazlarga ega bo‘lishiga qaramay ular o‘zaro versiyalar emas, mustaqil dostonlar ekanligi dalillangan;

“Gul Sanuvbarga nima qildi?” fors xalq afsonasining o‘zbek folkloriga o‘tish shakli uning matni, xalqaro tarjimalari bilan qiyosiy tahlili natijasida o‘zbek xalq og‘zaki ijodida “Gul Sanobarga nima qildi, Sanobar Gulga nima qildi?” ertagi shaklida lokallashtirish isbotlangan;

“Zevarxon” dostoni xalq ertaklari motiv, epizodlarining o‘zaro sintezi natijasida shakllangan va o‘zbek, fors, arab, hind epik an‘analaridagi umumiy mifopoetik qatlamga ega ekanligi hamda dostonning Fozil Yo‘ldosh o‘g‘li, Rahmatulla Yusuf o‘g‘li repertuarlariga oid nusxalari o‘zaro versiyalar sifatida ilk bor izchil asoslangan;

“Zevaxon” dostonining an’anaviy motivlari va obrazlar tizimi tipologiyasi, xususan, doston matnidagi Semurg‘, ro‘dapo, chorbog‘, suv kabi obraz va epik makonlar xalq tasavvuridagi qadimiy marosim va ramzlarni aks ettiruvchi mifologik kodlar ekanligi, ular qahramonning ruhiy kamolotini bosqichma-bosqich ifodalovchi badiiy vosita sifatida namoyon bo‘lgani oydinlashtirilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilganligi, keltirilgan tahlillarning tavsiflash, qiyosiy-tipologik, struktural va semantik tahlil usullari orqali asoslangani, doston genezisini aniqlash, versiyalar tahlili, doston syujeti, motiv va obrazlar tahlilida ishonchli nazariy manbalardan foydalanilganligi, mavzu yuzasidan respublika va xalqaro miqyosdagi ilmiy nashrlarda e‘lon qilingan maqolalarda keltirilgan nazariy xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Mazkur tadqiqotda olingan ilmiy natijalar va xulosalar xalq eposlarini tadqiq qilish, ishqiy-romanik dostonlar poetikasini tahlil qilish bo‘yicha olib borilayotgan zamonaviy folklorshunoslik izlanishlariga nazariy va amaliy jihatdan hissa qo‘shadi. Shuningdek, o‘zbek eposshunosligini yangi fakt va ilmiy qarashlar bilan boyitadi.

Tadqiqot natijalarining amaliy ahamiyati ishdagi nazariy umumlashma va tahlillardan “Xalq og‘zaki ijodi”, “O‘zbek folklori” fanlaridan filologiya, boshlang‘ich ta‘lim fakultetlarida seminar mashg‘ulotlari o‘tkazish, maxsus kurslar o‘tish, o‘zbek xalq og‘zaki badiiy ijodiyoti bo‘yicha darslik, o‘quv qo‘llanma, ilmiy-metodik tavsiyalarning ilmiy-akademik va ommabop nashrlarini tayyorlashda foydalanish mumkinligi bilan belgilanadi. Shuningdek, “Zevaxon” dostonini nashrga tayyorlash, xalq dostonlari katalogini yaratish yoki akademik nashrlar uchun izohli matn tuzishda ham mazkur tadqiqot materiali va natijalari muhim manba bo‘lib xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. “Zevaxon” dostonining genezisi va badiiy talqini mavzusini tadqiq etish bo‘yicha olingan ilmiy natijalar asosida:

“Zevaxon” dostonining Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li versiyalarining to‘ldirilgan, qayta nashrini tayyorlashda doston syujetining ildizlari, versiyalar qiyosiy tahliliga oid ilmiy natijalardan O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori institutida bajarilgan OT-F1-76 “O‘zbek xalq ijodi yodgorliklari” 100 jildligini nashrga tayyorlash va uni tekstologik o‘rganish masalalari” mavzusidagi fundamental loyihada foydalanilgan. (O‘zbekiston Respublikasi Fanlar akademiyasining 2025-yil 25-iyuldagi 3/1255-1826-sonli ma‘lumotnomasi). Natijada, loyiha doston syujetining genetik ildizlari bilan “Kitobi Sanobar” va “Malikai Husnobod”, “Ozodachehra”, “Tuhmatga uchragan kelin” xalq ertaklari, “Ming bir kecha” tarkibidagi “Sindbod bahriy” va “Sayfulmuluk” qissalari bilan aloqasi, doston syujeti versiyalari tahlili asosidagi yangi ilmiy-nazariy ma‘lumotlar bilan boyitilgan;

“Qoraqalpoq folklorshunosligi antologiyasi”ni yaratishda doston syujeti, motiv va obrazlar tizimi tahliliga oid ilmiy xulosalardan Berdaq nomidagi

Qoraqalpoq davlat universitetida amalga oshirilgan AL-662204393-raqamli “Qoraqalpog‘iston folklorshunosligi antologiyasini yaratish” mavzusidagi amaliy loyihada foydalanilgan. (Berdaq nomidagi Qoraqalpoq davlat universitetining 2025-yil 4-fevraldagi 01-21-01/729-sonli ma’lumotnomasi). Natijada, loyiha jarayonida “Zevarxon” dostoni syujetining o‘zbek, turkman, uyg‘ur versiyalari tahlilidan olingan ilmiy-nazariy xulosalardan antologiya tuzishda foydalanilgan; shuningdek, tadqiqot natijalari Qoraqalpog‘iston xalq dostonchiligi materiallarini tahlil etishda, romanik dostonlardagi ayol obrazlari tipologiyasini aniqlashda amaliy manba sifatida xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4 ta xalqaro, 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinishi. Dissertatsiya mavzusi bo‘yicha 13 ta ilmiy ish nashr qilingan bo‘lib, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarida 6 ta ilmiy maqola, shundan 4 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 151 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi va vazifalari, obyekti va predmeti aniqlangan. Tadqiqotning O‘zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilib, ilmiy yangiligi va amaliy natijalari bayon etilgan. Olingan natijalarning ishonchliligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi ko‘rsatib o‘tilgan.

Dissertatsiyaning **“Zevarxon” dostoni syujetining o‘rganilishi va tarixiy asoslari**” deb nomlangan birinchi bobi ikki fasldan iborat. Bobning birinchi fasli *“Dostonning o‘rganilish masalalari”* deb atalgan. Unda mazkur doston va doston syujetlariga oid tadqiqotlar haqida fikr yuritilgan.

“Zevarxon” dostoni o‘zbek xalq dostonlarining romantik turkumiga mansub bo‘lib, uning syujeti shahzoda Sanobarning ishqiy sarguzashtiga asoslangan xalq kitoblari hamda “Gul va Sanobar” dostoni bilan uzviy bog‘liq holda talqin qilinadi. “Zevarxon” dostonining hozirda ikki versiyasi mavjud bo‘lib, Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li repertuarlariga oid. Dostonning Fozil Yo‘ldosh o‘g‘li versiyasining syujet-kompozitsion tuzilmasi, obrazlar tizimi hamda manbalari haqidagi dastlabki ilmiy mulohazalar V.M. Jirmunskiy va H.Zarifovlarning *“O‘zbek xalq qahramonlik eposi”*¹⁸ monografiyasiga oid. Unda

¹⁸ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – С. 292-293.

doston og‘zaki epik an‘ana va yozma adabiy ta‘sirlar sintezi mahsuli sifatida talqin etiladi. Mualliflar doston syujetini boshqa aniq manbalar bilan bevosita qiyoslamagan bo‘lsalar-da, asardagi motivlarning xalqaro mifopoetik ildizlari mavjudligiga ishora qilganlar. Shuningdek, eposning yana Po‘lkan shoir repertuarida mavjudligini ham qayd etganlar. Mazkur axborot folklorshunos M.Murodov¹⁹ tomonidan ham tasdiqlangan.

Folklorshunos M.Murodov Fozil Yo‘ldosh o‘g‘li, Po‘lkan shoir bilan bir qatorda dostonni Rahmatulla Yusuf o‘g‘li ham ijro etganini ma‘lum qilgan. Biz manbalar bilan tanishish jarayonida Po‘lkan shoirdan yozib olingan doston matnini va uning yozib olinganiga doir biror ma‘lumotni uchratmadik. Shuningdek, hozirda Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li repertuaridan yozib olingan versiyalargina ma‘lum. Ammo biz dostonni faqat ikki baxshi kuylagan deb, xulosa qilmoqchi emasmiz. Fikrimizcha, doston boshqa baxshilar repertuarida ham mavjud bo‘lgan bo‘lsa-da, hujjatlashtirilmay qolib ketgan. Darhaqiqat, Fozil Yo‘ldosh o‘g‘li xotiralariga asoslanib, V.M. Jirmunskiy va H.Zarifovlarning qayd qilishlaricha²⁰, Bulung‘ur dostonchilik maktabining boshqa ijrochilari – Yo‘ldosh shoir va Suyar shoirlar ham “Zevarxon”ni kuylagan. Va har biri o‘ziga xos tarzda ijro etgan. Mazkur manba o‘z o‘rnida Fozil Yo‘ldosh o‘g‘lining dostonni ustozlaridan eshitgani haqidagi ma‘lumotni ham shakllantiradi. Yo‘ldosh shoirning bir necha baxshilarga ustozlik qilgani esa dostonning yana boshqa baxshilar tomonidan ham kuylanganligi ehtimolini yuzaga keltiradi.

Dostonning Rahmatulla Yusuf o‘g‘li versiyasiga oid ilk tadqiqot esa, doston qo‘lyozmasi so‘nggida baxshi tomonidan qoldirilgan qaydlardir. Eposning mazkur versiya²¹si 1947-yilda baxshining o‘z husnixatida Folklor arxiviga topshirilgan. Qo‘lyozmada doston matni bilan birga baxshining shaxsiy esdalik va izohlari ham keltirilishi ilmiy jamoatchilik uchun muhim ahamiyatga egadir. Mazkur mulohazalarda Rahmatulla Yusuf o‘g‘li “Zevarxon” va “Gul va Sanobar”ni bir syujetning boshqa-boshqa namunalari, deb qaraydi. Bu esa Qo‘rg‘on dostonchiligida “Gul va Sanobar” dostoni ham ijro etilganiga oid ma‘lumotni yuzaga chiqaradi.

“Zevarxon” dostonining Fozil Yo‘ldosh o‘g‘li versiyasi esa 1945-yilda M.Alaviya tomonidan yozib olinib, 1970-yilda M.Murodov so‘zboshisi bilan nashr qilingan. M.Murodov dostonning asosiy mazmunini “chin sevgiga hech qanday kuch to‘siq bo‘lolmaydi”, degan g‘oya tashkil etishini bayon qiladi. Olim Malikai Xubon obraziga alohida e‘tibor qaratadi. Jumladan, “Malika sevgilisi Zevarga yetishish uchun qanchalik harakat qilmasin, hammasi behuda ketadi... Shunday qilib, xalq Malikai Xubon obrazida adolatli, saxovatli ideal shoh haqidagi orzu-umidlarini tarannum etgan. Doston xotimasida qator qiyinchiliklarni mardona yengib, Zevarxonga yetishuvini tasvirlovchi epizodlarni o‘qiganingizda nihoyatda hayajonlanasiz”²², – deydi. Mazkur tahlilni o‘qiganingizda, dostondagi bosh obraz Malikai Xubon hamda u Zevarxonga yetishish uchun sinovlarni yengib

¹⁹ Murodov M. Достон ҳақида / Зевархон. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Фан, 1970. – Б. 3.

²⁰ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 42.

²¹ ZO‘FA, Inv.№ 1445.

²² Murodov M. Достон ҳақида / Зевархон. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Фан, 1970. – Б. 6.

o'tadiganday taassurot qoldiradi. Bizningcha, Malikai Xubon obrazi tavsifi biroz bo'rttirilgan. Dostondagi ayol obrazidagi faollik epik qahramon faoliyatini passivlashtirib, doston poetikasiga zarar yetkazgan, nazarimizda.

“Zevarxon” dostonini maxsus o'rganishga qaratilgan asosiy ish esa R.Rajabovga oid. Uning “Zevarxon” dostonining genezisi, tarqalishi va g'oyaviy-badiiy xususiyatlari” nomli nomzodlik dissertatsiyasida doston genezisiga oid mulohazalar bayon qilinadi, syujet va motivlar tizimi tahlil qilinib, Fozil shoir va Rahmatulla baxshi versiyalari qiyoslanadi. Jumladan, muallif “Zevarxon” dostoni syujeti “Kitobi Sanobar” asosida shakllangan, “Sanobar” esa forsiy “Gul va Sanobar”ning tarjimasi²³, degan xulosaga keladi. Biz esa mazkur tadqiqotda “Gul Sanobarga nima qildi?” nomli fors afsonasi bilan “Sanobar” xalq kitobi o'rtasidagi o'xshashlikni faqat ayrim motiv va syujet detallarida (Semurg', kiyikka evrilish, Gul va Sanobar ismlari) namoyon bo'lishini aniqladik. Hamda manbalar bo'yicha olib borilgan tahlillar natijalari asosida “Sanobar” xalq kitobi “Gul Sanobarga nima qildi?” fors afsonasining to'g'ridan-to'g'ri tarjimasi emas, va “Zevarxon” dostoni “Kitobi Sanobar”ning og'zaki varianti emas, balki mustaqil ishqiy-sarguzashtik doston ekanligini asosladik.

Shahzoda Sanobar sarguzashtlariga asoslangan syujet Xorazmda “Gul va Sanobar” dostoni; XIX asr oxiri - XX asr boshlarida Toshkent, Qozon, Samarqand, Buxoro va Kogonda litografik nashrlar orqali xalq kitobi shaklida ommalashgan. Shuningdek, Shaydoyiga nisbat berilgan “Gul – Senuber” nomli doston va unga oid bir nechta tadqiqotlar ham mavjud. Umuman, mazkur syujetga asoslanuvchi manbalarga oid tadqiqotlar forsiy, turkiy va yevropa adabiy an'analari kesishmasida shakllanib, uni xalqaro folklor hodisasi sifatida o'rganishga zamin yaratadi. Jumladan, N.P. Ostroumovning ruscha tarjimasi, V.M. Jirmunskiy va H.Zarifovlarning “Shahzoda Sanobar” syujeti va “Ming bir kecha” ertaklari qiyosiy tahlili, shuningdek, M.Jo'rayeva, D.Oqdirov, A.Meredov, N.Eren, H.I. Shahin va N.Köse tadqiqotlari ushbu syujetning turli madaniy muhitlarda (fors, o'zbek, turkman, uyg'ur)gi qayta talqinini ilmiy asosda yoritadi.

“Zevarxon” dostoni va doston syujeti manbalariga oid tadqiqotlar tahlili natijasida xulosa qilsak, “Zevarxon” dostoni – sayyor syujetlar, ertak elementlari sintezi va epik an'analar asosida Bulung'ur va Qo'rg'on dostonchilik maktablari tajribasiga tayanib shakllangan hamda o'zbek, fors, turkman adabiy muhitlarini bog'lovchi madaniy ko'priq vazifasini bajaradi.

Birinchi bobning ikkinchi fasli “*Doston syujetining tarixiy asoslari*” deb nomlangan. Bunda “Zevarxon” dostoni syujetining shakllanish manbalari va genezisi haqida mulohaza yuritilgan.

“Zevarxon” dostonining badiiy struktura va kompozitsion xususiyatlariga doir turli ilmiy tadqiqotlar mavjud bo'lsa-da, uning tarixiy ildizlariga oid mulohazalar, asosan, R.Rajabov tadqiqoti bilan bog'liq. Olimning qayd qilishicha, “Gul va Sanobar” fors xalq romani o'zbeklar o'rtasida tarqalib, keyinchalik xalq kitobiga aylanib ketdi... shu tariqa o'zbeklar o'rtasida “Kitobi Sanobar”, “Qissai

²³ Раджабов Р. “Зевархон” дostonининг генезиси, тарқалиши ва ғоявий-бadiий хусусиятлари: Филол. фан. номз. ...дисс. – Тошкент, 1973. – Б. 183-184.

Sanobar”, “Shohzoda Sanobar”, “Shohzoda Sanobarning sarguzashtlari” kabi milliy koloritli xalq kitobi vujudga keldi... Shu ta’sirlar (“Sanobar”ning xalq kitobi sifatida tarqalishi nazarda tutilgan) o’laroq, o’zbek folklorida “Sanobarjon”, “Zevarxon” dostonlari ijod qilindi”²⁴. Biz mazkur tadqiqotda R.Rajabovning yuqoridagi mulohazalariga munosabatimizni va “Zevarxon” dostonining manbalari, genezisiga oid xulosalarimizni “Gul Sanuvbarga nima qildi?” fors rivoyati, “Kitobi Sanobar”ning qo’lyozma va nashrlari, hamda “Zevarxon” dostoni versiyalarini o’zaro qiyosiy tahlil qilgan holda bayon qildik.

“Zevarxon” dostonining hozirda ikki – Fozil Yo’ldosh o’g’li va Rahmatulla Yusuf o’g’li versiyalari mavjud. Mazkur ikki versiya poetik strukturasi, baxshi uslubi, obrazlar tizimi bilan o’zaro farqlanadi. Dostonning Fozil Yo’ldosh o’g’li versiyasi jonli ijrodan yozib olingan yagona namuna ekanligi bilan alohida ahamiyat kasb etadi. Mazkur versiyaning baxshi repertuarida shakllanish jarayoni ustoz-shogird an’analari bilan bog’liq bo’lsa-da, boshqa namunalarning yozib olinmaganligi manbalar bilan bog’liq ma’lumotlarni cheklaydi. Ustoz-shogird an’analarning ta’sirini esa V.M. Jirmunskiy va H.Zarifovlarning Fozil shoir xotiralariga asoslanib, “Zevarxon” dostonini ustozlari Suyar shoir “suluv qilib”, Yo’ldosh shoir “botir qilib” aytgani²⁵ haqidagi qaydlari asoslaydi. Afsuski, mazkur baxshilar variantlari ham yozib olinmagan. Shunday bo’lsa-da, Fozil shoir versiyasida Molikshoh qo’shini bilan jang epizodidagi Hasanxonning yakka kurashlari tasvirlangan o’rinda Yo’ldosh shoirning “Zevarxon”ni “botir qilib aytgani”ning ta’siri yaqqol aks etgan.

Dostonning har ikki versiyasida ham ertakka xos epizodlar keng o’rin egallagan. Xususan, Fozil Yo’ldosh o’g’li versiyasida qahramonning sinovlari Mastoni Zangi bog’i, Semurg’ obrazi hamda maymunlar mamlakati, kechasi itga evriluvchi odamlar shahri, farishtalar chorbog’i bilan bog’liq holda kechadi. Dostondagi Malikai Xubonning boshiga “davlat qushi” qo’nib, Istanbul shahrini boshqarishi hamda erkak qiyofasida adolatli podsho obrazini tamsil qilishi bilan bog’liq epizodlar manbasi “Ozodachehra”, “Malikayi Husnobod”, “Tuhmatga uchragan kelin”, “Qorasochxon” kabi ertaklar²⁶ bilan uzviy bog’liq. Xususan, uning aql va hiyla vositasida qaroqchilar qo’lidan qutilishi bilan bog’liq epizod manbasi “Qorasochxon” ertagiga borib taqaladi. Dostondagi maymunlar mamlakati, kechasi itga evriluvchi odamlar shahri bilan bog’liq sinov motivi epizodlari esa sayyor syujetlar bilan bog’liq bo’lib, o’zbek xalq ertaklari uchun xos emas. Tahlillarimiz ularning manbasini “Ming bir kecha” to’plamidagi “Sayfulmuluk”²⁷ qissasi va Flippin folkloriga oidligini ko’rsatdi. Mastoni Zangi bog’i, Semurg’ obrazi bilan bog’liq epizodlar esa “Sanobar” dostoni ta’sirida shakllangan bo’lishi, ehtimol. Binobarin, Sanobar ham safar davomida barzangi bog’iga duch keladi hamda Semurg’ yordamidagina parilar makoniga yetadi.

²⁴ O’sha manba, 183-184-betlar..

²⁵ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 42.

²⁶ Malikai Husnobod / O’zbek xalq ertaklari. III jildlik, I jild. – Toshkent, 2007. – B. 217; Tuhmatga uchragan kelin / Oйжамол. Нашрга тайёрловчилар: Афзалов М., Хусайнова З., Собуров Н. – Тошкент, 1969. – Б. 100-109; Қорасочхон / Ўзбек халқ эртақлари. – Тошкент, 1969. – Б. 37-48.

²⁷ Сайфулмулук қиссаси / Минг бир кеча. 7-том. – Тошкент, 1963. – Б. 175 - 176.

Ammo Fozil shoir versiyasida mazkur epizodlar poetik ifodasi bilan keskin farqlanadi. Xulosa qilsak, “Zevaxon” dostonining Fozil Yo‘ldosh o‘g‘li repertuariga oid versiyasi – o‘zbek xalq og‘zaki ijodida epos va ertak elementlarini mohirona sintez qilgan o‘ziga xos epik namuna sifatida ajralib turadi.

Dostonning Rahmatulla Yusuf o‘g‘li versiyasi esa “Kitobi Sanobar”ga yaqinligi bilan diqqatga sazovor. Binobarin, dostonning shakllanish jarayoniga nazar tashlasak, bu holatning tabiiyligini ko‘ramiz. Folklorshunos R.Rajabov²⁸ ta’kidlashicha, Rahmatulla baxshi dostonni ustozlari Ergash Jumanbulbul o‘g‘li, Po‘lkan shoir hamda Mulla O‘tap hofizlardan eshitgan parchalar, shuningdek, “Sanobar” nashridan foydalanib, shakllantirgan. Mazkur versiya, asosan, “Sanobar” xalq kitobi ta’sirida shakllantirilgan bo‘lsa-da, Sanobar obraziga bog‘liq syujet chizig‘i, “xat almashish” voqealari bilan xalq kitobidan farqlanadi. Dostonning bosh qahramoni Zevaxon ekanligi, doston shu nom bilan qayd qilinishiga qaramay, epik qahramonning sinov epizodlari “Kitobi Sanobar” bilan o‘xshash bo‘lgani sababidan “Kitobi Sanobar” va “Zevaxon” o‘zaro versiyalar sifatida qaralishiga sabab bo‘lgan, nazarimizda. Folklorshunos R.Rajabov ham “Sanobar” kitobini, asosan, mazkur versiya bilan qiyoslagani uchun uni “Zevaxon”ning manbasi sifatida qayd qiladi.

Dostonning Rahmatulla baxshi versiyasi kompozitsiyasi va motivlariga ko‘ra “Kitobi Sanobar” bilan muayyan yaqinliklarga ega. Jumladan, ilk uchrashuvning tushda yuz berishi, daryo halokati, barzangilar, bir dona gavhar tishlagan ho‘kiz, ro‘dapolar bilan bog‘liq sinov motivi epizodlari har ikki matnda markaziy o‘rinda turadi. Biroq, ayrim voqea tafsilotlari, obrazlar va lokal toponimlar o‘ziga xos tarzda talqin qilingan.

R.Rajabov “Sanobar” xalq kitobining manbasi sifatida ko‘rsatgan “Gul Sanuvbarga nima qildi?” fors qissasi esa, avvalambor, axloqiy-falsafiy mazmunga ega bo‘lib, syujet jumboqni topish asosiga qurilgan. Mazkur afsona “Kitobi Sanobar” bilan qahramonlarning ismlari (Gul va Sanobar), Semurg‘ obrazi, sehr bilan kiyikka evrilish motivi mavjudligi orqali o‘xshashlikka ega. Ammo g‘oya, kompozitsiya, struktura, obrazlar tabiati bilan jiddiy farqlanadi. Shu sababdan biz manbalar qiyosiy tahliliga asoslanib, “Kitobi Sanobar”ni “Gul Sanuvbarga nima qildi?” afsonasining lokal varianti emas, balki o‘zbek xalq dostonchilik an‘analari asosida shakllangan “Sanobar” eposining xalq kitobiga aylangan varianti sifatida baholadik:

– “Kitobi Sanobar” o‘zbek xalq dostonchiligiga xos epik sarguzasht, sinovga asoslangan safar va harakat davomiyligi bilan ajralib turadi. Forsiy rivoyatda esa syujet ixcham, “jumboq” markazga chiqqan va asosan, axloqiy tarbiya berish maqsad qilingan;

– forsiy afsonada mavjud bo‘lmagan tush, daryo halokati, og‘zida gavhar olib yurgan ho‘kiz, ro‘dapolar kabi motiv va obrazlar “Kitobi Sanobar”da syujetning asosini tashkil qilib, uni harakatlantirgan;

²⁸ Раджабов Р. Генезис, бытование и идейно-художественные особенности дастана «Зевархон»: Автореф. ...дисс. канд. наук. – Тошкент, 1973. – Б. 9.

– obrazlar tabiati ham farqli: forsiy afsonadagi Sa’d, Gul, Sanuvbar obrazlari ramziy-axloqiy yuklamaga ega bo’lsa, “Kitobi Sanobar”dagi Sanobar va Gulparizod esa syujet mazkazida faol harakatlanib, o’zida sevgi, kurash, sabr, sadoqat, vafo kabi tushunchalarni mujassamlashgan;

– forsiy afsonada syujetning markazida jumboqqa javob topish turadi. “Kitobi Sanobar”da esa jismonan yetuk epik qahramonning ma’naviy-ruhiy komillikka erishish yo’lidagi safari asosiy harakat chizig’ini tashkil qiladi.

Yuqoridagilarga asoslanib, “Kitobi Sanobar”ni “Gul Sanuvbarga nima qildi?” fors afsonasining tarjimasi yoki soddalashtirilgan shakli sifatida emas, balki o’zbek xalq eposi an’analari asosida shakllangan mustaqil doston sifatida baholadik. Eron manbalarida “Gul va Sanobar”, “Gul va Sarv”, “Gul Sanobarga nima qildi?” “Gul va Sanobar haqida qissa” kabi nomlar bilan²⁹ qayd qilinuvchi afsona o’zbek xalq og’zaki ijodida kompozitsiya va syujetni saqlagan holda “Gul Sanobarga nima qildi, Sanobar Gulga nima qildi?” nomli ertak shaklida lokallashgan. Ertakda uch o’g’illi podshoh, taqiqlangan makon, borsa-kelmas yo’l, pari qiziga oshiqlik, shart va sinov kabilar lokal an’analarga mos tarzda qayta modellashtirilgan. Forsiy rivoyatda fojiviy yakun ustun bo’lsa, ertak an’anaga muvofiq baxtli yakunga ega.

Xulosa qilsak, “Zevarxon” dostoni “Sanobar” xalq kitobining yoki forsiy afsonaning bir versiyasi emas, xalq dostonchiligi an’analari va ertak elementlarini uyg’unlashtirgan ishqiy-sarguzashtik dostonidir.

Dissertatsiyaning ikkinchi bobi **“Doston versiyalari va uning qiyosiy tadqiqi”** bo’lib, 1-fasli *“Zevarxon” dostonining Fozil Yo’ldosh o’g’li va Rahmatulla Yusuf o’g’li versiyalari qiyosiy tahlili* deb nomlangan. Unda “Zevarxon” dostonining obrazlar tizimi, kompozitsion qurilishi, poetik vositalari, syujet va motivlari ikki versiya asosida qiyosiy tahlil qilingan.

“Zevarxon” dostonining ikki versiyasi – Fozil Yo’ldosh o’g’li va Rahmatulla Yusuf o’g’li repertuariga mansub namunalar epik qahramon atrofida kechadigan sarguzashtlarni tasvirlasa-da, kompozitsiya, obrazlar tizimi va badiiy ifoda jihatidan sezilarli farqlarga ega. Bu farqlar baxshilarning individual uslubi, epik bilimi va estetik qarashlari bilan bog’liq bo’lib, ularni bir dostonning mustaqil ijodiy versiyalari sifatida tahlil qilish imkonini beradi. Akademik T.Mirzayevning “variant” va “versiya” haqidagi ta’rifiga ko’ra, “kompozitsion va g’oyaviy-badiiy tasvir vositalari jihatidan prinsipial farq qiluvchi asarlar versiya sanaladi”³⁰. Biz yuqoridagi mezonlarga tayangan holda, mazkur namunalarning kompozitsion, g’oyaviy-badiiy tasvir vositalarini qiyosladik. Hamda bu namunalarni versiya sifatida qaradik.

Har ikkala versiyasi ham an’anaviy uch bosqichli epik model (uchrashuv, hijron, visol)ga tayansa-da, ayriliq va qayta visol bosqichlari bilan kengaytirilgan. Fozil Yo’ldosh o’g’li versiyasida ishqiy-lirik ruh ustun bo’lib, qahramonning ichki kechinmalari lirik monologlar bilan izchil yoritiladi. Masalan, bosh

²⁹ https://fa.wikipedia.org/wiki/صنوبر_و_گل

³⁰ Мирзаев Т. “Алпомиш” дostonининг ўзбек вариантлари. – Тошкент: Фан, 1968. – Б. 28-29.

qahramonlarning ilk muloqoti ham Malikai Xubon tomonidan o‘qilgan g‘azal orqali ifodalanib, unda ishq “hayot manbai” sifatida talqin qilinadi:

Suvsiz qolding jonim begim,
Beray suv, davron senga!
Qiyomatli sen sevganim,
Fido bo‘lsin bu jon senga!³¹

Mazkur lirik parchada epizoddagi muhabbat izhori suv – hayot – ishq semantik bog‘lanishi bilan ifodalanishi e‘tiborga loyiq. Suvning hayot ramzi sifatida berilishi bilan muhabbatning ruhiy ehtiyoj ekanligi ifodalanadi. Hamda sevgi tashqi husn tasviridan ichki mayl, ruhiy uyg‘onish holatiga ko‘chadi.

Rahmatulla Yusuf o‘g‘li versiyasida qahramonning daryo halokati, barzangi, ro‘dapo, gavhar tishlagan ho‘kiz bilan bog‘liq sinovlari orqali syujet harakatlanadi. Masalan, barzangi bilan bog‘liq sinovda tashqi xavf tasviri hajm, qiyofa va kuchning haddan ortiq kattalashtirilgan badiiy ifodasi bilan berilgan: “har murti shopday, og‘zi eski qopday, qulog‘i supraday, ikki burni ikkita to‘laday; qo‘llari shoxi chinor, bo‘yi xuddi bir minor”³². Mazkur xavfga Zevarxonning munosabati ham “tezlikda bir tokning ostiga bekinib oldi” kabi tadbirli qaror bilan namoyon bo‘ladi. Epizod davomida xavfdan qutulgan Zevarxonning qarg‘alardan yoriga salom yo‘llashi esa yo‘lning davomiyligini ifodalashga xizmat qiladi.

“Zevarxon” dostonining Fozil Yo‘ldosh o‘g‘li versiyasida esa qahramonning zangilarga duch kelishi uning dastlabki sinovi sanaladi. Ushbu epizodda tashqi harakatdan ko‘ra qahramonning ichki iztiroblari, o‘zini anglashi va pushaymonlik kayfiyati tasvirlanadi. Xususan, “Xazon qildi bog‘i umrim gulshani... Manmanlikda endi bo‘ldim pushaymon”³³ misralarida “hazon-gulshan”, “manmanlik-pushaymon” kabi so‘zlar juftligi Zevarxonning ichki o‘zgarish bosqichini badiiy ifodalaydi.

Dostonning Fozil shoir versiyasida syujetdagi keyingi sinov, motiv, epizodlarda ham qahramonning ruhiy holati yetakchi poetik mezonga aylanadi. Zevarxon bosh qahramon sifatida ichki ziddiyatlarga boy, xatolarini anglab saboq oluvchi, ruhiy kechinmalar orqali yetiluvchi obraz sifatida shakllanadi. Jumladan, farishtalar chorbog‘i va odamlari kechasi itga evriluvchi shahar voqealari qahramonning nafs, sabr, iroda bilan bog‘liq sinovini ifodalaydi. Hamda dostonning mohiyatini falsafiy mazmunga kengaytiradi. Biroq, Malikai Xubon syujet markaziga chiqarilishi va uning faol personajga aylantirilishi, nazarimizda, badiiyat va kompozitsiya muvozanatiga biroz putur yetkazgan. U doston boshlanmasida qalandar bergan xosiyatli tuya yordamida yetti marotaba Ka‘ba borib keladigan, Zevarxonni oshiq qilib, g‘oyib bo‘ladigan ko‘makchi obraz sifatida namoyon bo‘ladi. Keyingi epizodlarda esa siyosiy faol qahramonga aylantiriladi. Bu esa obrazni reallashtirib yuborgan.

³¹ Zevarxon. Aytuvchi: Fozil Yo‘ldosh ўғли. Nashrga tayёрlovchi: Murodov M. – Toshkent, 1970. – B. 8.

³² Zevarxon / Toxir va Zuxra. Ўзбек халқ ижоди. Aytuvchi: Raхmatulla Юсуф ўғли. Nashrga tayёрlovchi: Saидов M. – Toshkent, 1974. – B. 93.

³³ Zevarxon / Баҳром ва Гуландом. Ўзбек халқ ижоди. Aytuvchi: Fozil Yo‘ldosh ўғли. Nashrga tayёрlovchi: Murodov M. – Toshkent, 1986. – B. 170.

Dostonning Rahmatulla baxshi versiyasida Zevarxon sarguzashtlarni boshdan kechiruvchi, sinovlarni jasorat va tadbirliligi bilan yenguvchi qahramon sifatida talqin qilinadi. Uning sinovlari Jayhun baliq, barzangi, og‘zida gavhar tishlagan ho‘kiz, ro‘dapo kabilar orqali ifodalanadi.

Xulosa qilsak, Fozil Yo‘ldosh o‘g‘li versiyasi badiiy mahorat, lirik ifoda va poetik izchillik jihatdan, Rahmatulla Yusuf o‘g‘li versiyasi esa voqeaviylik va dramatik ifoda jihatidan yetukligi bilan ajralib turadi. Har ikkala versiya o‘zbek xalq eposining variantlilik hodisasini boyitgan, baxshining individual mahorati, epik bilimi va poetik uslubini yaqqol ifodalagan badiiy namunalar hisoblanadi.

Ikkinchi bobning *“Doston syujetining o‘zbek, turkman va uyg‘ur versiyalari”* nomli ikkinchi faslida *“Zevarxon”* dostoni bilan o‘xshash syujetli namunalar, xususan, *“Gul va Sanobar”* dostonining uch versiyasi tahlil qilingan. Bular – Roziya xalfa repertuariga oid o‘zbek, Shaydoyiga nisbat beriluvchi turkman va uyg‘ur versiyalaridir.

Xorazmda *“Gul va Sanobar”* nomi bilan mashhur bo‘lgan doston xalfalar repertuarida og‘zaki saqlanib qolgan bo‘lsa-da, baxshilar tomonidan ijro qilinmagan. Biz tahlilga tortgan 1906-yilda Roziya xalfadan yozib olingan qo‘lyozma asosida tayyorlangan versiya tasviriy vositalarning soddaligi va aniq bayoni bilan ajralib turadi. Turkman adabiy muhitiga oid *“Gul – Senuber”* nomli versiya shoir Shaydoyiga nisbat berilgan holda bir necha bor nashr etilgan. Uyg‘ur xalq og‘zaki ijodida esa mazkur syujetli doston *“Senuber”* deb nomlangan. U 2004-yili turk tilida chop etilgan bo‘lib, tahlil uchun mazkur nashrdan foydalandik.

Dostonning barcha versiyalari syujet qurilishi jihatidan umumiy: shahzoda tushida pari qizga oshiq bo‘ladi va ishqiy-sarguzashtik safarga otlanadi. Syujetdagi tush motivi, daryoni kechish va halokat, sehr bilan kiyikka evrilish, barzangi va ro‘dapo bilan to‘qnashuv, og‘zida gavhar tashigan ho‘kiz, Semurg‘ obrazi kabilar qahramonning ruhan va jismonan kamol topishiga xizmat qiladi. Biroq ushbu mushtarak syujet doirasida har bir lokal versiya o‘ziga xos badiiy uslub va talqini bilan ajralib turadi.

Xorazm adabiy muhitiga mansub *“Gul va Sanobar”* dostonining o‘zbek versiyasi qissaxonlikka tayangan namunadir. Dostonning obrazlar tizimi an’anaviy: podsho Xurshid, shahzoda Sanobar, Gul – pari, do‘st – Zevarshoh. Doston syujeti safar va sinov motivlari asosiga qurilgan. Syujetni harakatga keltiruvchi esa tush motivi bo‘lib, birinchi tush Sanobarda ishq otashini uyg‘otib, safar motivini ergashtirib keladi. Ikkinchi tush esa chiltonlar va qirq qalandarning *“vahdat mayi”* tutishi orqali qahramonning ruhiy kamolotini ifodalaydi. Epizodlar orasida ro‘dapo bilan to‘qnashuv Sanobarning passiv holatdan faol qahramonga aylanish bosqichini aks ettiradi. Shuningdek, dostonda Semurg‘ning yordami sababi rahm-shafqatga bog‘lanib, parvoz tafsiloti ixcham berilishi mantiqiy izchillikka putur yetkazgan. Ammo bunday tasvir o‘z o‘rnida ruhiy-axloqiy mazmunning birlamchi ekanligini ham ko‘rsatadi. Poetik til esa xalqona bo‘lib, *“xinoli qo‘llar”*, *“zafaron zulf”* epitetlar dostonning estetik tabiatini yaqqol namoyon etadi. Umuman, mazkur versiya syujetning izchil qurilishi, motivlar

tizimi, semantik va poetik qatlam uyg'unligi bilan dostonning g'oyaviy-poetik qiyofasini to'laqonli ko'rsatib bergan eng mukammal talqinidir.

Doston syujetining turkman versiyasi shoir Shaydoyiga nisbat berilsa-da, tahlillar uning o'zbek versiyasining lokallashtirilgan namunasi ekanligini ko'rsatadi. Fikrimizni mazkur faslda versiyalarning qiyosiy tahlili va bir qancha asoslar bilan dalilladik. Quyida ba'zi mulohazalarimizni keltiramiz. Mazkur versiyaning dastlabki nashri B.A. Qoriyev³⁴ tomonidan tayyorlangan. Olim nashrga asos qilib olingan toshbosma nusxalarni Shaydoyi versiyasi sifatida taqdim etadi. Ammo bu nusxalarning aksariyati Toshkentda bosilgan va ularda Shaydoyi nomini biror o'rinda uchratmadik.

A.Meredovning "Sheydayi"³⁵ monografiyasi ham bizga "Gul – Senuber" dostoni haqida qimmatli ma'lumotlar beradi. Olimning ta'kidlashicha, turkmanlarda mavjud to'rt qo'lyozmadan 84-inventar raqamiga olinganidagina Shaydoyining ismi uchraydi. Ammo qo'lyozma so'nggida shunday yoziladi: "Bu kitobni hijriy 1257-yilda (1841-1842) yozilgan kitobdan ko'chirib yozdik. Nusxa ko'chiruvchi Xo'jali Ataniyoz o'g'li, 22. X. 27"³⁶. Bu qo'lyozma ko'chirilgan 1927-yilgacha mazkur doston Toshkent, Samarqand va Kogonda bir necha bor nashr qilinib, shuhrat topganligi hamda qo'lyozma boshqa nashrdan ko'chirilgani sababli Shaydoyiga nisbat berish noto'g'ri, fikrimizcha. Binobarin, turkman tadqiqotchi olimlari Shaydoyiga tegishli deb ko'rsatgan biror toshbosma, qo'lyozma yoki nashrda Shaydoyi ismi uchramaydi. Shuningdek, A.Meredov Shaydoyining Xorazm, Buxoro, Samarqand shaharlarida o'qib, yashagani uchun uning asarlarining mazkur hududlarda yoyilganini ta'kidlaydi. Ammo mazkur ma'lumot bizga Shaydoyining ushbu doston bilan tanish bo'lganini ham asoslaydi. Zotan, doston ba'zi o'rinlarda Shaydoyi lirikasiga xos uslub bilan badiiy ishlov berilgani holda o'zbek versiyasini aynan takrorlaydi.

Doston syujetining mazkur versiyasi kompozitsion qurilishi va hajmi jihatidan kengroq. Xususan, she'riy qismi shoir tomonidan boyitilib, 1600 misraga yetkazilgan. O'zbek versiyasida esa olti yuzi to'qson to'rt misra. A.Meredov³⁷ ta'kidlaganidek, g'oya-mazmun va badiiylik jihatidan uning lirikasi mazkur dostonidan ijobiy tarafi bilan farqlanadi. Zotan, dostonda shoir tomonidan kengaytirilgan o'rinlarda uning lirikasiga xoslik yaqqol aks etadi. Yoki qahramonning barzangilar qo'lidan qutulishi epizodidagi quyidagi misralar ham e'tiborga molik:

Senubering piri yo Shohimardon!
Zangilar qo'lida qolibman hayron,
Rahm qilib qo'lim tut, qo'yma sargardon,
Yor jamolin ko'rmas bo'ldim men endi³⁸.

Mazkur misralarda qahramonning Shohimardon pirdan yordam so'ragani holda, yechim jismoniy kuchi orqali beriladi. Shoir yechimni o'zgartirgan bo'lsa-

³⁴ Gul – Сенубар / Шейдаи. Тошлап чапа тайярлан ва сөз башы язан: Гаррыев Б.А. – Ашгабад, 1943.– 79 б.

³⁵ Мередов А. Шейдаи (Дерневлар ва текстлар). – Ашгабад, 1964. – 343 б.

³⁶ Turkmaniston Ilmlar Akademiyasi qo'lyozmalar fondi. (TIA) Inv. № 84, 88-89 b.

³⁷ Мередов А. Шейдаи (Дерневлар ва текстлар). – Ашгабад, 1964. – Б. 161.

³⁸ O'sha manba, 38-bet.

da, ushbu misralarni saqlab qolish bilan dostonning o‘zbek versiyasi ta’sirida lokallashtirilganligini asoslayapti. Sababi, o‘zbek dostonlarida Shohimardon pir obrazi an’anaviy bo‘lib, qahramonning madadkori, epik homiy va pir sifatida tasvirlanadi³⁹.

Doston syujetining uyg‘ur versiyasi esa syujet, obraz va kompozitsiya jihatidan turkman versiyasini takrorlaydi, ammo o‘ziga xos poetik tafsilotlar bilan boyitilgan. Ayrim epizodlarda, xususan, jodugar bilan muloqot, Anqo qushi bilan bog‘liq voqealarda kiritilgan poetik tafsilotlar syujetni yanada jonlantirgan. Umuman olganda, uyg‘ur versiyasi boshqa versiyalardan ravon tili, tasviriy vositalarning kengligi va o‘ziga xosligi bilan ajralib turadi.

Dissertatsiyaning **“Zevarxon” dostoni badiiyati** deb nomlangan uchinchi bobi ikki fasldan iborat. *“Dostondagi an’anaviy motivlar tarkibi”* nomli birinchi faslida “Zevarxon” dostonidagi an’anaviy motivlar tarkibi tahlilga tortilgan.

“Zevarxon” dostonining Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li repertuarlariga mansub har ikki versiyasi oshiqlik, ayriliq, visol, yana ayriliq va qayta visol asosidagi umumiy syujet modeliga tayanadi. Biroq motiv va epizodlarda muhim farqlarga ega. Fozil shoir versiyasi noodatiy tarzda Malikai Xubon tavsifi bilan boshlanib, qahramonlar uchrashuvi syujet chizig‘ini harakatga keltiradi. Mazkur versiyada xosiyatli tuya – Baliqshutur obrazi qahramonni bir zumda uzoq manzillarga yetkazishi bilan syujetni yangi bosqichga ko‘taradi. Rahmatulla Yusuf o‘g‘li versiyasi esa an’anaviy tarzda farzandsizlik va tush motivi bilan boshlanib, qahramonning safarga “chaqiriq” holatini ifodalaydi.

Har ikki versiyada safar – qahramonning jismoniy va ruhiy komillikka yetishish yo‘lini belgilovchi markaziy o‘qdir. Dostonning Fozil shoir versiyasida zangi (Mastoni Zangi) bilan bog‘liq sinov manmanlik, xato va pushaymonlik orqali o‘zlikni anglash bosqichini ifodalaydi. Bu epizodda “ta’qiqlangan chorbog‘”, “uxlab qolish” va “yovuz kuchning bostirib kirishi” kabi elementlar epik strukturaga xos sinov zanjirini tashkil etadi. Rahmatulla baxshi versiyasida esa ro‘dapo obrazi nafsiy to‘siq tarzida namoyon bo‘lib, qahramonning o‘zini olovga tashlab dushmanini yovq qilishi orqali uning ruhiy yuksalish bosqichini ifodalaydi.

Shuningdek, Fozil shoir versiyasidagi farishtalar bog‘i va undagi ta’qiqlangan mevalar falsafiy qatlamni ochib berib, qahramonning ruhiy g‘alabasini ko‘rsatadi.

Har ikki versiyada “tun va ko‘shk”, “uyqu”, “aldanish”, “soxta qahramon”lar bilan bog‘liq sinovlar syujetda uzviy zanjir hosil qiladi. “Tun va ko‘shk” zamon va makonni, “uyqu” esa passivlik, hushyorlikni ifodalab, aldanishga yo‘l ochadi. Natijada, qahramonlarning sevgi va sadoqati sinovdan o‘tadi.

Umuman, “Zevarxon” dostoni poetik struktura va motivlar tizimi orqali o‘zbek xalq eposiga xos badiiy tafakkurning murakkab qatlamlarini aks ettiradi. Fozil shoir versiyasida Malikai Xubon, xosiyatli tuya (Baliqshutur) va zangilar bilan bog‘liq sinovlar; Rahmatulla Yusuf o‘g‘li versiyasida esa tush motivi, daryo halokati va ro‘dapolar bilan bog‘liq lavhalar qahramonning yetuklikka erishishini belgilovchi asosiy tarkibiy elementlardandir.

³⁹ Изоҳлар / Юсуф билан Аҳмад. Ўзбек халқ ижоди ёдгорликлари, 2- жилд. – Тошкент, 2015. – Б. 509.

Uchinchi bobning oxirgi fasli “*Obrazlarning badiiy talqini*” deb nomlanadi. “Zexarxon” dostonidagi obrazlarning badiiy talqini epik struktura va xalq estetik tafakkuri uygʻunligini yaqqol namoyon etadi. Dostonning har ikki – Fozil Yoʻldosh oʻgʻli va Rahmatulla Yusuf oʻgʻli versiyalaridagi syujetlar umumiy boʻlishiga qaramay, obrazlar tizimi, ularning semantik yuklamasi va poetik talqini muayyan farqlarga ega. Eposning markaziy qahramoni Zexarxon obrazida epik qahramonning shakllanish bosqichlari badiiy ifodasini topgan. Zexar (زېور) soʻzi lugʻatda – ziynat, bezak, taqinchoq maʼnosida izohlanadi. Soʻzning qadimiy shakli “zib - var” (bezak - sohib) boʻlgan; keyinchalik fonetik qisqarish natijasida “b” tovushi tushib, “zexar” shakliga aylangan⁴⁰. Shunda Zexarxon – “ziynatlangan xon” maʼnosini beradi.

Dostonning har ikki versiyasida ham Zexarxon ijtimoiy maqomi jihatidan shahzoda boʻlib, Fozil Yoʻldosh oʻgʻli versiyasida manmanlikdan pushaymon boʻlib oʻzlikni anglab, komillikka erishuvchi qahramon sifatida tasvirlanadi. Uning tavsifi dostonda boshqa personajlar tilidan juda mohirona anglatiladi. Masalan, Hasanxon nutqidan “shavkatli xonzodam”, “sulaymon davlatlim”, “gul yuzli sultonim”, “koʻzlari mastonim”, “Yusuf-u kanonim” kabi epitetlar bilan, Zargar Gʻolib nutqidan esa “Savdogar bachcha barkamol, ziyoda sohibjamol ekan”, – deb taʼriflanadi. Bunday tasvirlar Zexarxonda tashqi koʻrinishi va ichki goʻzallik uygʻunlikda shakllanganini koʻrsatadi. Rahmatulla Yusuf oʻgʻli versiyasida ham qahramonning tavsifi boshqa obrazlar nutqi orqali bilvosita anglashiladi. Masalan, otasining unga nisbatan ishlatgan “dol boʻyingdan”, “lola eding, ochilmasdan soʻlibsan” kabi murojaatlari orqali Zexarxonning tashqi koʻrinishi va oshiqlikdagi ruhiy holati anglashiladi. Ammo taʼkidlash kerakki, bunday tavsiflar mazkur versiyada salmoqli emas. Mazkur versiyada epik qahramon, asosan, tadbirli, zakovatli, tez harakatli obraz sifatida namoyon boʻladi. Bu quyidagi parchalarda yaqqol koʻrinadi: “Oʻq yoyni ot chap koʻziga, Men otayin oʻng koʻziga!”, “Tezlikda bir tokning ostiga berkinib oldi”, “oʻzini u oʻtga tashladi. Roʻdapo kuyib halok boʻldi”, “daraxtning bargini uzib, gavharning ustiga tashladi”.

“Zexarxon” dostonining Fozil Yoʻldosh oʻgʻli versiyasida bosh ayol qahramon – Malikai Xubondir. Xubon soʻzining maʼnosi lugʻatda quyidagicha: “Xub (خوب) – chiroyli, goʻzal, pok, yaxshi. Xub soʻzi semantik jihatdan nafaqat tashqi goʻzallikni, balki axloqiy va ruhiy mukammallikni bildiradi...(Xubon) – koʻplik shakli, “goʻzallar”, “yaxshi zotlar”⁴¹ maʼnosini anglatadi. Shunday qilib, obrazning badiiy-estetik va maʼnaviy jihatdan yuksakligini ismning oʻziyoq taʼkidlaydi. Malikai Xubon syujetni harakatga keltiruvchi obraz sifatida doston boshlanmasidan ishtirok qiladi. Ammo Shamshod voqealaridan keyin uning real faol qahramonga aylantirilishi doston poetikasi va mantiqiy yaxlitligiga putur yetkazgan, nazarimizda.

Rahmatulla Yusuf oʻgʻli versiyasida esa ayol personaj Sanobar boʻlib, lugʻatda shunday taʼriflanadi: “Sanobar arabchaga oʻtgan forsiy soʻz boʻlib, aslida “naž” (ناژ) yoki “sarv” (سرل) turkumiga mansub ignabargli daraxtni bildiradi. ...

⁴⁰ <https://vajehyab.com/dehkhoda/زېور>

⁴¹ <https://api.vajehyab.com/dehkhoda/خوب>

“Sarv”dan farqli o‘laroq, sanobar tasviri biroz “yumaloq, nozik, jingalak” soya hosil qiluvchi daraxt sifatida tavsiflanadi”⁴². U dostonida go‘zal va vafodor yor, hamda adolat timsolidir. Bu uning xat orqali yorini sinashida, bosmachilardan qutulishi va Istambulda podshohlik qilishida yaqqol namoyon bo‘ladi.

Dostonning Rahmatulla Yusuf o‘g‘li versiyasida “yovuz sinovchi” sifatida talqin qilingan obrazlardan biri – ro‘dapodir. Alohida ta’riflanmagani sababli biz matndan quyidagi tasvirlarni jamladik: “Bir ro‘dapo kelib, Zevarxonning yelkasiga minib oldi”, “Zevarxon borib o‘zini u o‘tga tashladi. Ro‘dapo kuyib halok bo‘ldi”, “qumda o‘tirgan ro‘dapolarga”, “putidan ildirib”, “eshib, ip qilib, daraxtlarga osib ketaverdi”. Bu tasvirlarga diqqat qilsak, ro‘daponing yetakchi belgisi – uning insonga o‘xshamagan, ichakka o‘xshash mavjudot sifatida talqin etilishidir. Zevarxon ro‘dapolarni “Ip qilib daraxtlarga osib” ketishi ham ularning cho‘ziluvchan, ichakka o‘xshash tuzilishga ega ekanligi haqidagi tasavvurlarni mustahkamlaydi. Fikrimizcha, mazkur obraz “nafs”ning ramziy timsoli bo‘lib, qahramonning ichki sinovi sifatida qaralishi mumkin.

“Zevarxon” dostonining Fozil Yo‘ldosh o‘g‘li versiyasida qahramon ro‘dapolarga bevosita ro‘baro‘ bo‘lmaydi. Ammo dostonida bu obrazni maymunlar nutqi orqali shunday tasvirlaydi:

Bir joling‘ich ro‘dapolar ko‘rmasin.
Ko‘rsa ro‘dapolar buni chaqirar,
Bilmaslikdan uning qoshiga borar,
O‘rab olib qonin so‘rib o‘ldirar⁴³.

Mazkur matn tahliliga ko‘ra, ro‘dapo – o‘rab oluvchi, qon so‘ruvchi, uzun-uzun oyoqlarga ega, o‘limga sabab bo‘luvchi maxluq sifatida talqin qilinadi. “Buni chaqirar” jumlasida esa ularning inson qiyofali bo‘lishi mumkinligi haqida taxmin qilishga asos beradi. Sababi, inson begona mavjudotlar uchun “chaqirdi” emas, balki “tutib oldi”, “hujum qildi” kabi fe‘llarni qo‘llaydi. Bu esa tasvirdagi ro‘dapolarning tashqi ko‘rinishi insonga o‘xshash, lekin g‘ayritabiiy kuch egasi bo‘lgan mavjudotlar ekanligidan darak beradi. Ushbu obraz mazkur versiyada biror vazifa bajarmaydi.

Xulosa qilib aytganda, “Zevarxon” dostoni obrazlar tizimi orqali xalqning qadriyatlari, estetik ideal va axloqiy qarashlarini badiiy-estetik jihatdan aks ettiradi.

UMUMIY XULOSALAR

1. “Zevarxon” dostoni umumturkiy epik jarayon va madaniyatlararo mushtarakliklar ta’sirida shakllangan bo‘lib, o‘zbek romanik dostonchilik an‘analarining yorqin namunasi sanaladi. Dostonning Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li versiyalari mavjud bo‘lib, unda ertak elementlari dostonchilik an‘analari bilan uyg‘unlashgan. Ushbu ikki versiya poetik uslub va

⁴² <https://vajehyab.com/dekhoda/> صنوبر

⁴³ Zevarxon / Ўзбек халқ ижоди ёдгорликлари, 37-жилд. Айтувчи: Фозил Йўлдош ўғли. Тўлдириб нашрга тайёрловчи: Нарзиқулова М. – Тошкент, 2024. – Б. 195.

kompozitsion vositalarda jiddiy farqlanishi bilan o‘zbek xalq og‘zaki ijodini variantlilik hodisasi bilan boyitgan.

2. “Zevaxon” dostoni, ayniqsa, Rahmatulla Yusuf o‘g‘li versiyasi “Kitobi Sanobar” bilan muayyan kompozitsion yaqinliklarga ega. Jumladan, ilk uchrashuvning tushda kechishi, daryo halokati, barzangilar, Semurg‘ qushi bilan bog‘liq sinovlar har ikki matnda markaziy o‘rinda turadi. Shunga qaramay, ayrim voqea tafsilotlari, obrazlar va lokal toponimlarning o‘ziga xos talqini “Zevaxon” dostonining xalq baxshilari repertuariga oid mustaqil doston ekanligini ko‘rsatadi.

3. Manbalar tahlili “Gul Sanuvbarga nima qildi?” fors afsonasining “Kitobi Sanobar” yoki “Zevaxon” uchun bevosita asos bo‘lolmasligini ko‘rsatadi. Chunki forsiy afsona to‘rt rivoyatdan iborat bo‘lib, ixcham, didaktik va axloqiy yo‘nalishga ega bo‘lsa, “Kitobi Sanobar” va “Zevaxon” ishqiy sarguzashtga asoslangan farqli struktura, obraz va g‘oya tizimiga ega. “Kitobi Sanobar” xalq baxshilari auditoriyasida “Sanobar” dostoni sifatida shakllanib, keyin xalq kitobiga aylangan romanik doston sifatida qaralishi lozim.

4. Doston versiyalarida baxshilarning estetik qarashlaridagi farqlar seziladi. Fozil Yo‘ldosh o‘g‘li motiv, epizod va voqealarni falsafiy yo‘nalishda talqin qilib, ruhiy tafakkurga urg‘u bergan bo‘lsa, Rahmatulla Yusuf o‘g‘li syujetni soddaroq ifoda bilan bayon etadi.

5. Fozil Yo‘ldosh o‘g‘li va Rahmatulla Yusuf o‘g‘li repertuarlariga oid “Zevaxon” dostoni namunalari versiyalar sifatida baholandi. Mazkur namunalar bir syujet asosida shakllangan bo‘lsa-da, kompozitsion, g‘oyaviy-badiiy tasvir vositalari va badiiy talqinda sezilarli farqlarga ega. Bu hol dostonchilik maktablari, ijro jarayonlari hamda baxshilarning individual uslubi mahsuli sifatida yuzaga kelgan.

6. “Zevaxon” dostonining har ikkala versiyasida epik syujet an‘anaviy uch bosqichdan (oshiqlik-safar-visol) besh bosqichga kengaytirilgan. Fozil Yo‘ldosh o‘g‘li versiyasi struktura va syujet jihatidan murakkab, Rahmatulla Yusuf o‘g‘liniki esa ixcham va izchil. Har ikki versiya uchun markaziy harakatlantiruvchi – Zevaxon obrazidir. U doimiy sarguzasht va sinovlar orqali shakllanadi. Ammo Fozil shoir versiyasida ruhiy kechinmalar orqali, Rahmatulla baxshi versiyasida esa tadbirliligi va zakovati orqali gavdalanitiriladi.

7. “Zevaxon” dostonidagi manbasi ertaklarga dalolat qiluvchi maloyikalar chorbog‘i, kun botganda kuchukka aylanuvchi odamlar, gavhar tishlagan suv ho‘kizi, Semurg‘ qushi, ro‘dapo kabilar qahramon sinovlarini murakkablashtirgan va uning ruhiy yuksalishini ochib bergan. Mazkur epizod va elementlar orqali dostonida mistik va realistik qatlam uyg‘unlashtirilgan, ammo ba‘zi motivlar yetarlicha rivojlantirilmagan.

8. “Gul va Sanobar” dostonining o‘zbek, turkman, uyg‘ur versiyalari bir epik ildizdan o‘sib chiqqan bo‘lsa-da, ularning har biri o‘z muhitining estetik mezonlarini mujassamlashtirgan. Xorazm muhitida shakllangan o‘zbek versiyasi sodda, ixcham va ravon bayoni bilan ajralib turadi. Turkman versiyasida mualliflik masalasining yetarli asoslarga ega emasligi, ya‘ni toshbosma nashrlarda Shaydoyi nomi uchramasligi, Shaydoyining Xorazm va Buxoro shaharlarida ta‘lim olgani, she‘riyatiga xos uslubi bilan tafovutlanishi versiyaning adabiy nisbatini shubha

ostiga oladi. Shunga ko‘ra, mazkur matnni Shaydoyi tomonidan badiiy ishlov berib turkman tilida ko‘chirilgan namuna deb baholash maqsadga muvofiq.

9. “Zexarxon” dostonining har ikki versiyasida epik obrazlar tizimi orqali xalqning axloqiy va estetik qarashlari badiiy ifoda etilgan. Asarda qahramonlarning ruhiy kamolotga erishishi an’anaviy epik strukturaning asosiy yo‘nalishini belgilaydi. Rahmatulla Yusuf o‘g‘li versiyasida ro‘dapo va zafaronli bog‘dagi gavhar qahramonning ruhiy yetilishini tasvirla-sa, Fozil shoir versiyasida deyarli barcha obraz va epizodlar tasavvufiy va mifopoetik qatlamlarni ifodalaydi. Dostonda Zexarxonning Zangar voqealarida passiv pozitsiyaga o‘tishi, syujetning ichki dinamikasiga salbiy ta’sir ko‘rsatgan.

10. “Zexarxon” – ertak elementlari doston kompozitsiyasiga mohirona olib kirilgan romanik doston namunasidir. Dostonning Rahmatulla Yusuf o‘g‘li repertuariga mansub versiyasi baxshining ustozlaridan eshitganlari va “Kitobi Sanobar” asosida shakllantirilgan. Ustoz-shogird an’analarining davomiyligi (Yo‘ldosh va Suyar shoirlar) haqida ayrim ma’lumotlar mavjud bo‘lsa-da, Fozil Yo‘ldosh o‘g‘li versiyasining shakllanishi baxshining badihago‘yiligi, epik bilim va poetik tajribasiga asoslangan.

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

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

ABDUSALOMOVA NIGORA SHUHRATOVNA

**THE GENESIS AND ARTISTIC INTERPRETATION OF THE EPIC
“ZEVARXON”**

10.00.08 – Folklore

**ABSTRACT
of doctoral (PhD) dissertation on philological sciences**

Tashkent – 2025

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The dissertation has been prepared at the Institute of Uzbek language, literature and folklore under the Academy of Sciences of the Republic of Uzbekistan.

The abstract of the DSc dissertation is posted in three (Uzbek, Russian, English (resume)) languages on the website of the Scientific Council (www.tai.uz) and on the information and educational portal "ZiyoNet" (www.ziynet.uz).

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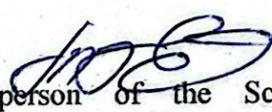
The dissertation defense will be held on «29» december 2025 at ^{11⁰⁰} the meeting of the Scientific Council awarding Scientific degrees DSc.02/30.12.2019.Fil.46.02 at Institute of Uzbek language, literature and folklore (Address: 100060, Tashkent, Shahrisabz tor street, 5th house. Phone: (99871) 233-36-50; fax: (99871) 233-71-44; e-mail: uztafi@academy.uz)

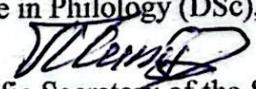
The dissertation is available at main library of the Academy of Sciences of the Republic of Uzbekistan (registration No. 105). (Address: 100100, Tashkent city, Zioliilar street, 13. Tel.: (99871) 262-74-58).

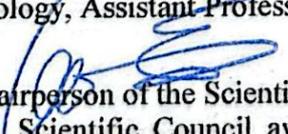
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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the dissertation topic. In contemporary world folkloristics, a number of new studies have emerged that seek to elucidate the formation of the folk epos, its sources, its diachronic development, and the role it plays in the evolution of artistic thought. As a result, scholarly conceptions aimed at identifying the mythological layer preserved within the corpus of epics-together with traditions of folk epic performance-and at examining this layer in organic connection with historical, cultural, and poetic development have been further refined. The dissemination of numerous new sources that make it possible to clarify the historical roots of the artistic-aesthetic perception of reality, as well as the investigation of mythological systems belonging to the ethnocultures of various peoples of the world, have shown that archaic epic plots arose on the basis of a synthesis of ancient myths, ritual elements associated with shamanism, and popular moral-aesthetic conceptions.

In recent years, new scholarly and theoretical approaches in world folkloristics have prompted a scientifically grounded re-examination of the processes of interrelation and gradual development of the epos among different peoples. In turn, this has created the need, within Uzbek epic studies as well, to investigate the epic heritage systematically and within a renewed methodological framework. Contemporary research on the typology of epic plots and motifs has demonstrated that epic plots and characters did not arise solely within isolated local environments; rather, their formation is explained by the impact of various factors, particularly the expansion of economic, social, and cultural-literary contacts. The emergence of commonalities in plot structure, artistic features, and, more broadly, epic creativity in folklore works that have developed in continuous interaction over centuries is clearly reflected in the samples selected as the object of this study. Accordingly, recent studies on the typology of epic plots and motifs make it possible to demonstrate that the migration of traditional plots has played a significant role in the development of the epos of the world's peoples and that, especially in Central Asia, the influence of Turkic, Persian, Arabic, and Indian epic traditions-formed and elaborated as an exceptionally powerful artistic system-has been particularly strong.

Within Uzbek folkloristics as well, substantial research is being carried out to investigate, on a scholarly basis, the intangible cultural heritage that has emerged from the historical roots, diachronic development, typology, and mutual relations of the oral creativity of the peoples of the region. Indeed, “the primordial history and culture of every people are, above all, embodied in its oral creativity - in its folklore art, in its epic and epic – and these constitute an invaluable source for the nation’s self-understanding and for the preservation and development of its distinctive national values and traditions”¹. In particular, one of the lesser-studied examples of the folk epic, the epic “Zevaxon”, by virtue of its archaic layers and

¹ Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг халқаро бахшичилик санъати фестивали очилишига бағишланган тантанали маросимдаги нутқи // Халқ сўзи. – Тошкент, 2019 йил, 7 апрель. – № 68 (6251)

its embodiment of the people's unique mentality, rich values, and rare spiritual heritage, has become a particularly topical object of scholarly investigation.

This dissertation research will, to a certain extent, contribute to the implementation of the tasks defined in the Resolution of the President of the Republic of Uzbekistan No. PQ-3990 of 1 November 2018 "On the holding of the International Art of Bakhshi Performance Festival," the Resolution of the President of the Republic of Uzbekistan No. PQ-4320 of 14 May 2019 "On measures for the further development of the art of bakhshi performance," the Resolution of the President of the Republic of Uzbekistan No. PQ-405 of 25 December 2023 "On additional measures for the development of the protection, scholarly study and promotion of intangible cultural heritage," the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 139 of 11 March 2020 "On measures to further increase the effectiveness of fundamental and applied research in Uzbek language and literature," the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 59 of 7 February 2022 "On measures for organizing and holding the international folklore festival Boysun bahori," as well as other normative-legal acts relating to this field.

Correspondence of the research to the priority directions for the development of science and technologies of the Republic. This dissertation research has been carried out in accordance with Priority Area I for the development of science and technologies of the Republic, "Development of an information society and a democratic state in the social, legal, economic, cultural, spiritual and educational spheres, and development of an innovative economy."

Degree of study of the problem. In Uzbek folkloristics, a number of studies have been devoted to the creativity of bakhshi performers, to identifying the sources of the folk epos, and to examining its poetics². Although the epic

² Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – 518 б; Зарифов Х.Т. Улкан халқ санъаткорлари // Эргаш шоир ва унинг дostonчиликда туган ўрни. – Тошкент: Фан, 1971. – Б. 79-88; Shu muallif. Фозил шоир – машхур дostonчи // Фозил шоир. Ўзбек халқ ижоди бўйича тадқиқотлар. 3-китоб. – Тошкент: Фан, 1974. – Б. 4-15; Саидов М. Ўзбек халқ дostonларида бадиий маҳорат масаласи. – Тошкент: Фан, 1969. – 264 б; Мирзаев Т. Эпос и сказитель. – Ташкент: Фан, 2008. – 409 б; Shu muallif. Халқ бахшиларининг эпик репертуари. – Тошкент, 1979. – 152 б; Мирзаев Т., Саидов М. Ўзбек эпосида вариация масалалари // Ўзбек тили ва адабиёти. – Тошкент, 1964. – 4-сон. – Б. 59-60; Рўзимбоев С. Хоразм дostonчилиги эпик аънавалари. – Урганч: Университет, 2008. – 188 б; Жўраев М. Фольклоршунослик асослари. – Тошкент: Фан, 2009. – 192 б; Jo'rayev M., O'rayeva D. O'zbek mifologiyasi. – Toshkent: Navro'z, 2020. – 506 б; Турдимов Ш. "Ўрўғли" дostonларининг генезиси ва тадрижий босқичлари. – Тошкент: Фан, 2011. – 240 б; Shu muallif. Этнос ва эпос. – Тошкент: Ўзбекистон, 2012. – 96 б; Эшонкулов Ж. Фольклор: образ ва талкин. – Қарши: Насаф, 1999. – 169 б; Shu muallif. Эпик тафаккур тадрижи. – Тошкент: Фан, 2006. – 121 б; Shu muallif. Ўзбек фольклорида туш ва унинг бадиий талқини: филол. фан докт. ... дисс. Автореф. – Тошкент, 2010. – 47 б; Shu muallif. Миф ва бадиий тафаккур. – Тошкент: Фан, 2019. – 318 б; Шомусаров Ш. Араб ва ўзбек фольклори тарихий-қиёсий таҳлили. Филол. фан. докт. ... дис. – Тошкент, 1997. – 50 б; Мирзаева С. Ўзбек халқ романик дostonлари поэтикаси. – Тошкент: Фан, 2004. – 289 б; Ачилов Н. Бахшичилик санъати ва эпик репертуар. – Тошкент: Фан, 2020. – 237 б; Ёрматов И. Ўзбек халқ қаҳрамонлик эпоси бадиияти. Филол. фан. докт. ... дис. – Тошкент, 2014. – 260 б; Собирова Н. Хоразм "ошиқ" туркуми дostonлари сюжети, етакчи мотивлари ва образлар тизимининг мифологик асослари: Филол. фан. номз. ... дисс. – Тошкент, 2004. – 143 б; Эгамбердиева Г. Эртақ тип сюжетли Хоразм дostonлари поэтикаси: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 158 б; Матқулиева М. "Шахриёр" эпик сюжетининг илк манбалари, унинг дoston ва эртақ вариантлари: Филол. фан. бўйича фалсафа доктори (PhD)... дисс. – Тошкент, 2020. – 166 б; Назарова Ш. Ўзбек халқ эртақларида синов мотивларининг генезиси ва поэтикаси: Филол. фан. бўйича фалсафа докт. (PhD) ... дисс. – Тошкент, 2017. – 150 б; Аҳмедова З. "Минг бир кеча" ва ўзбек халқ эртақларининг сюжет тизимидаги қиёсий тадқиқи: Филол. фан. бўйича фалсафа докт. (PhD) ... дисс. –

“Zevaxxon” examined in this research is among the objects of such studies, it has not yet been sufficiently investigated in a complete and holistic manner within folkloristics. Most existing works provide only brief information and remarks concerning the epic. In particular, the fundamental monograph “Uzbek Folk Heroic Epic”³ co-authored by V.M. Jirmunskiy and H.Zarifov presents the first scholarly observations on the plot structure of the epic "Zevaxxon" and on certain motifs and the system of images. In this monograph, the epic is interpreted as a product of the mutual influence between the oral epic tradition and written literary processes, and it is noted that the plot of the epic "Zevaxxon" is interwoven with elements of folk tales (for example, the bird Semurg⁴, pesiglavlar, etc.). Most studies addressing the ideological and artistic features of the epic, as well as its plot and system of images, are associated with the prefaces written for its published editions. In particular, in the preface to the first edition of the Fozil Yo‘ldosh o‘g‘li version of the epic "Zevaxxon," the folklorist M.Murodov⁴ discusses the ideological and artistic characteristics of the work, evaluating it as an epic heritage that embodies the people’s moral and aesthetic conceptions. The preface to the third edition of the epic in the volume⁵ "Bahrom va Gulandom" of the hundred-volume series "O‘zbek xalq og‘zaki ijodi yodgorliklari" is noteworthy in that it examines both versions of this epic, providing information on the formation and sources of each. However, in these studies the epic has been examined only at the level of general description and comparative approach, and has not yet been subjected to a comprehensive monographic investigation.

The principal study devoted to the systematic investigation of the epic “Zevaxxon” was carried out by R.Rajabov⁶. In his candidate dissertation entitled “The genesis, dissemination, and ideological-artistic features of the epic 'Zevaxxon’”, the scholar presents his observations on the sources of the formation of the epic’s plot and its compositional structure, and offers a comparative analysis of the plots of the versions performed by Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li with “Kitobi Sanobar”. He interprets the epic as an oral version of the folk book based on the adventures of Prince Sanobar. On the basis of source analysis, we have substantiated that the epic “Zevaxxon” is an independent epic work shaped within the creativity of folk bakhshi performers. One of the important research materials is also the note by the bakhshi at the end of the manuscript of the epic “Zevaxxon” from the repertoire of Rahmatulla Yusuf o‘g‘li, preserved under inventory number 1445⁷ in the Folklore Archive of the Academy of Sciences of Uzbekistan. This note is of particular importance as a source that sheds light on the

Тошкент, 2021. – 152 б; Эшчонова Г. “Ошиқ Ғариб ва Шоҳсанам” достони вариантлари: Филол. фан. номз. ... дисс. – Тошкент, 1994. – 148 б.

³ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 292-293.

⁴ Муродов М. Достон ҳақида / Зевархон. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Фан, 1970. – Б. 3-6.

⁵ Нарзикулова М. Қўш манбадан сув ичган достонлар / Баҳром ва Гуландом. Ўзбек халқ ижоди ёдгорликлари 100 жилдлиги, 37- жилд. – Тошкент, 2024. – Б. 11-13.

⁶ Раджабов Р. “Зевархон” достонининг генезиси, тарқалиши ва ғоявий-бадий хусусиятлари: Филол. фан. номз. ...дисс. – Тошкент, 1973. – 205 б.

⁷ ZO‘FA, Inv.№1445.

dissemination of the epic within the folklore milieu, its performance practice, the master-disciple tradition, and its connection with the book "Sanobar."

Although the corpus of research on the epic "Zevaxon" is not extensive, studies devoted to the epic "Gul va Sanobar," which is closely related in plot to the version performed by Rahmatulla Yusuf o'g'li, are considerably more substantial. The plot of this epic is widely disseminated among the peoples of Central Asia, Iran, and Turkmenistan. In particular, on the basis of this plot, Professor V.A. Abdullayev⁸ published, under the title "Sanobar", a prose rendering of one of the folk books printed in Tashkent, while the Russian scholar N.P. Ostroumov⁹ published a translation into Russian under the title "The Adventures of Prince Sanobar". Studies on the Turkmen version of this plot attributed to Shaydoi are likewise substantial. This version was first published by B.A. Qoriyev¹⁰ with a brief preface. Subsequently, A.Meredov, in his monograph entitled "Шейдайы"¹¹ published the epic together with its critical text. Likewise, in D.Oqdirov's dissertation¹² entitled "Shaydoi's epic "Gul va Sanobar" and its relation to Soviet Oriental literary plots", a comparative analysis of the epic and folk tales is presented. In the monograph "Uzbek Folk Heroic Epic"¹³ by H.Zarifov and V.M. Jirmunskiy, observations are offered on the forms in which the epic "Sanobar" exists in the repertoire of Uzbek folk bakhshis, as well as on the analysis of the genesis and motifs of the epic. In the article by M. Jo'rayeva entitled "Some observations on "Gul va Sanobar"¹⁴, reflections are put forward on the genetic relatedness of the Uzbek and Turkmen versions of the epic. In N.Eren's master's thesis "The Turkmen epic "Gul – Senuber"¹⁵, a comparative analysis of motifs and images is carried out on the basis of its translation into Turkish. In N.Ko'se's article "The story of "Gul Senuber" from Turkmenistan"¹⁶, the mythological layers of the epic, in particular the image of Semurg', are examined. In the article by V.Rayyoniy and K.Orxiy entitled "Gul va Sanobar": Shaydoi and Persian literature"¹⁷, the influence of Persian folk narratives, motifs, and episodes on the plot of the epic is analyzed. Despite these studies, such issues as the comparative analysis of the versions of the epic "Zevaxon" with the folk book "Sanobar" and with "Gul and Sanobar"; the distinctive poetic and compositional features of these versions; and the genesis of the versions of "Gul and Sanobar" have not yet been elucidated in a dedicated monograph. This dissertation is distinguished by its aim

⁸ Абдуллаев В.А. Ўзбек адабиёти тарихи. – Тошкент, 1967. – Б. 127.

⁹ Остроумов Н.П. Приключения царевича Санаубара // Сборник в честь семидесятилетия Григория Николаевича Потанина. – СПб.: Тип. Императорской АН, 1909. – С. 309-322.

¹⁰ Гул – Сенубар / Шейдайи. Топлап чапа тайярлан ва сөз башы язан: Гарриев Б.А. – Ашгабад: Бирлешен Түркмендөвлетнешир, 1943. – 79 б.

¹¹ Мередов А. Шейдайы (Дерневлер ве текстлер). – Ашгабад, 1964. – 343 б.

¹² Оқдиров Д. Дестан "Гуль и Сенубер". Шейдаи и его связь с литературными сюжетами советского Востока: Дисс. канд. филол. наук. – Ашхабад, 1967.

¹³ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 287-292.

¹⁴ Jo'rayeva M.Y. Some notes on the epic "Gul and Sanobar" // Asian Journal of Multidimensional Research (AJMR) <https://www.tarj.in>, 394.

¹⁵ Eren N. Türkmen Gül – Senuber Destanı. Yüksek lisans tezi. – Izmir, 2009. – 265 s.

¹⁶ Köse N. Türkmenistan'dan Gül Senüber Hikâyesi. // Millî Folklor. – 3/21. – Ankara, 1994. – S. 52-56.

¹⁷ Royoniy V., Arxiy K. Gul va Sanobar Shidayi va forsiy manzumalar // Rudaki: Markaziy Osiyo til va adabiyot tadqiqotlari jurnali. – <https://www.rudakijournal.ir>.

to fill precisely this gap: it is directed toward the systematic analysis of the genesis of the plots of "Zevaxxon" and the closely related "Gul and Sanobar," and toward determining their place within the Uzbek epic tradition and in intercultural contexts.

Relationship of the dissertation topic to the research activities of the institution in which it was carried out. This dissertation research has been conducted within the framework of the research project "Current problems of Uzbek folkloristics" at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, as well as within the plan for the fundamental scholarly academic edition "The Monuments of Uzbek Folk Creativity," hundred-volume series, devoted to preparing this corpus for publication and to issues of its textual study.

Purpose of research . The aim of the research is to clarify the place of the epic "Zevaxxon" within the Uzbek epic tradition by identifying the sources and genesis of its formation and, on this basis, by conducting a comprehensive investigation of the versions of its plot and of its system of motifs and images.

The tasks of the research:

to compile and analyze the sources devoted to the study of the epic "Zevaxxon" and to the sources of its plot;

to elucidate the sources and historical foundations of the formation of the plot of the epic "Zevaxxon" and to demonstrate the connections of this plot with other written epic sources;

to carry out a comparative analysis of the versions of the epic recorded in the repertoires of Rahmatulla Yusuf o'g'li and Fozil Yo'ldosh o'g'li, thereby identifying their similarities and differences, their compositional structure, and the distinctive poetic style of each variant;

to analyze the Uzbek, Turkmen, and Uyghur versions of the plot of the epic and, on this basis, to clarify the place of the epic "Zevaxxon" within the common Turkic epic system, as well as to reveal the poetic and local transformations among the versions;

to analyze the system of plot and traditional motifs of the epic "Zevaxxon" on the basis of the general criteria of the Uzbek folk epic, and to clarify the semantic role of the motifs within the epic plot;

to determine the artistic and functional role of the system of images in the epic and, through the diachronic development of these images, to reveal the people's aesthetic views, moral values, and the processes of renewal within epic thought.

Research object. The object of the research comprises the versions of the epic "Zevaxxon" performed by Fozil Yo'ldosh o'g'li and Rahmatulla Yusuf o'g'li, which are currently known to the scholarly community, as well as other versions of the plot of this epic.

Research subject. The subject of the research is the genesis of the epic "Zevaxxon," the artistic and poetic features of its versions, its plot and compositional structure, and its system of images.

Research methods. The content of the research is presented using descriptive, comparative-typological, structural, and semantic methods of analysis.

The scientific novelty of the research is as follows:

it has been demonstrated that the relationship of the epic "Zexarxon" with the folk book "Sanobar" was mediated through the influence of the version performed by Rahmatulla Yusuf o'g'li, and that, despite sharing common images, they are not versions of one another but independent epics;

on the basis of a comparative analysis of the text of the Persian folk legend "What did Gul do to Sanubar?" and its international translations, it has been proven that, in Uzbek folklore, this plot has been localized in the form of the folk tale "What did Gul do to Sanobar, what did Sanobar do to Gul?";

it has been substantiated that the epic "Zexarxon" took shape as a result of the synthesis of motifs and episodes from folk tales and that it shares a common mythopoetic stratum with Uzbek, Persian, Arabic, and Indian epic traditions; furthermore, for the first time, it has been consistently argued that the copies of the epic in the repertoires of Fozil Yo'ldosh o'g'li and Rahmatulla Yusuf o'g'li constitute versions of one another;

the typology of the traditional motifs and the system of images of the epic "Zexarxon" has been clarified; in particular, it has been shown that such images and epic spaces in the text as Semurg', ro'dapo, chorbog', and water function as mythological codes reflecting ancient rituals and symbols in folk belief, and that they appear as artistic devices which, step by step, express the hero's spiritual perfection.

Reliability of the research results. The reliability of the research results is ensured by the precise formulation of the problem; by the fact that the analyses presented are grounded in descriptive, comparative-typological, structural, and semantic methods; by the use of reliable theoretical sources in determining the genesis of the epic, in analyzing its versions, and in examining its plot, motifs, and system of images; by the practical implementation of the theoretical conclusions set forth in articles published on the topic in scholarly journals at the republican and international levels; and by the confirmation of the obtained results by competent institutions.

Scientific and practical significance of the research results. The scholarly findings and conclusions obtained in this study make both a theoretical and a practical contribution to contemporary folkloristic research concerned with the investigation of folk epics and the analysis of the poetics of romantic (love) epics. At the same time, they enrich Uzbek epic studies with new empirical material and scientific perspectives.

The practical significance of the research results is determined by the possibility of using the theoretical generalizations and analyses presented in this work in conducting seminar sessions and special courses on the subjects "Oral Folk Creativity" and "Uzbek Folklore" in faculties of philology and primary education, as well as in the preparation of scholarly-academic and popular editions of textbooks, teaching manuals, and scholarly-methodological recommendations on

Uzbek oral artistic creativity. In addition, the materials and results of this research constitute an important source for preparing the epic "Zevaxxon" for publication, for creating a catalogue of folk epics, and for compiling annotated texts for academic editions.

Implementation of the research results. The scholarly findings obtained in the study of the topic "The genesis and artistic interpretation of the epic "Zevaxxon" have been implemented as follows. The results concerning the roots of the plot of the epic "Zevaxxon" and the comparative analysis of its versions were used in preparing the expanded, revised edition of the versions of the epic performed by Fozil Yo'ldosh o'g'li and Rahmatulla Yusuf o'g'li within the framework of the fundamental project OT-F1-76 "Preparing the hundred-volume series "Monuments of Uzbek Folk Creativity" for publication and issues of its textual study", carried out at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan (Certificate of the Academy of Sciences of the Republic of Uzbekistan No. 3/1255-1826 of 25 July 2025). As a result, the project was enriched with new theoretical and scholarly information on the genetic roots of the plot of the epic, on its connections with "The Book of Sanobar" and the folk tales "The Queen of Husnobod", "Ozodachehra", "The Slandered Bride", as well as the tales "Sindbad the Sailor" and "Sayf al-Muluk" from the cycle "One Thousand and One Nights", and on the analysis of the versions of the epic plot.

Furthermore, in creating the "Anthology of Karakalpak Folkloristics", the scholarly conclusions concerning the analysis of the plot, motifs, and system of images of the epic were employed in the applied project AL-662204393 "Creating an anthology of Karakalpakstan folkloristics", carried out at Berdaq Karakalpak State University (Certificate of Berdaq Karakalpak State University No. 01-21-01/729 of 4 February 2025). As a result, the theoretical and scholarly conclusions derived from the analysis of the Uzbek, Turkmen, and Uyghur versions of the plot of the epic "Zevaxxon" were used in compiling the anthology. In addition, the research findings served as a practical source for analyzing materials on the folk epic tradition of Karakalpakstan and for determining the typology of female images in romantic epics.

Approbation of the research results. The research results have been presented to the scholarly community and discussed in reports delivered at 4 international and 3 republican scientific-practical conferences.

Publication of the research results. A total of 13 scholarly works have been published on the topic of the dissertation. These include 6 scientific articles in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations, of which 4 have been published in republican journals and 2 in foreign journals.

Structure and scope of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion, and a list of references. Its total length is 151 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and necessity of the dissertation topic, and defines the aim and objectives of the research, together with its object and subject. It demonstrates the alignment of the study with the priority directions of scientific and technological development in the Republic of Uzbekistan, and sets out its scientific novelty and practical outcomes. The reliability of the findings is justified, and the theoretical as well as practical significance of the research is elucidated. The introduction also indicates the implementation of the research results in practice and outlines the procedures of their approbation.

The first chapter of the dissertation, entitled **“The Study and Historical Foundations of the Plot of the Epic “Zevaxon”**, consists of two sections. The first section, *“Issues in the Study of the Epic”*, provides an overview and analysis of research conducted on this epic and on epic plots associated with it.

The epic “Zevaxon” belongs to the love-romantic cycle of Uzbek folk epics and is interpreted in close connection with the popular “folk books” based on the amorous adventures of Prince Sanobar, as well as with the epic “Gul and Sanobar”. At present, two versions of “Zevaxon” are extant, attributed respectively to the repertoires of Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li. The earliest scholarly observations concerning the plot-compositional structure, system of characters, and sources of the Fozil Yo‘ldosh o‘g‘li version are found in the monograph “The Uzbek Folk Heroic Epic”¹⁸ by V.M. Zhirmunskii and H.Zarifov. In this study, the epic is interpreted as the product of a synthesis between the oral epic tradition and written literary influences. Although the authors do not directly compare the plot of the epic with other specific sources, they indicate the presence of international mythopoetic roots in its motifs. They also note that the epos is likewise represented in the repertoire of the bard Po‘lkan, and this information is corroborated by the folklorist M.Murodov¹⁹.

Folklorist M.Murodov reports that, alongside Fozil Yo‘ldosh o‘g‘li and the bard Po‘lkan, the epic was also performed by Rahmatulla Yusuf o‘g‘li. However, in the course of examining the available sources, no recorded text of the epic from Po‘lkan, nor any information regarding the circumstances of its recording, has been identified. At present, only the versions transcribed from the repertoires of Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li are known. Nevertheless, we do not intend to conclude that the epic was performed solely by these two bakhshi. In our view, the epic was very likely present in the repertoires of other bakhshi as well, although their performances were not documented. Indeed, drawing on the recollections of Fozil Yo‘ldosh o‘g‘li, V.M. Zhirmunskii and H. Zarifov note²⁰ that other performers of the Bulung‘ur school - specifically, the bards Yo‘ldosh and Suyar – also sang “Zevaxon”, and that each rendered it in his own distinctive manner. This source, in turn, corroborates the information that Fozil Yo‘ldosh o‘g‘li himself heard the epic from his masters. The fact that the bard Yo‘ldosh

¹⁸ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. –С. 292-293.

¹⁹ Муродов М. Достон хакида / Зевархон. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Фан, 1970. – Б. 3.

²⁰ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 42.

trained several bakhshi further reinforces the likelihood that the epic was performed by other bards as well.

The earliest discussion relating to the Rahmatulla Yusuf o'g'li version of the epic consists of the notes left by the bakhshi at the end of the manuscript. This version²¹ of the epos was submitted to the Folklore Archive in 1947, written in the bard's own hand. The inclusion, in the same manuscript, of both the epic text and the bard's personal recollections and commentaries is of considerable significance for the scholarly community. In these remarks, Rahmatulla Yusuf o'g'li regards "Zevaxon" and "Gul and Sanobar" as different interpretations of a single plot. This, in turn, brings to light evidence that the epic "Gul and Sanobar" was also performed within the Qo'rg'on epic tradition.

The Fozil Yo'ldosh o'g'li version of the epic "Zevaxon" was recorded by M.Alaviya in 1945 and published in 1970 with a foreword by M.Murodov. Murodov states that the central idea of the epic is embodied in the notion that "no force can hinder true love." The scholar devotes particular attention to the character of Malikai Xubon. In this regard, he observes: "No matter how much the queen strives to attain her beloved Zevax, all her efforts come to nothing... Thus, in the image of Malikai Xubon, the people have celebrated their aspirations and hopes for an ideal king who is just and generous. When you read the episodes in the conclusion of the epic that depict her manfully overcoming a series of hardships and finally attaining Zevaxon, you are profoundly moved"²². Read in this way, the analysis conveys the impression that the principal protagonist of the epic is Malikai Xubon and that it is she who overcomes the trials in order to attain Zevaxon. In our view, the portrayal of Malikai Xubon is somewhat overstated. The degree of activeness ascribed to the female character, we argue, tends to diminish the agency of the epic hero and, in our opinion, adversely affects the poetics of the epic.

The principal work specifically devoted to this epos is the Candidate of Sciences (PhD) dissertation by R.Rajabov. In this study, the genesis of the epic is examined, the plot-motif system is analysed, and the versions performed by Fozil shoir and Rahmatulla bakhshi are compared. Rajabov concludes, in particular, that the plot of the epic "Zevaxon" was formed on the basis of "Kitobi Sanobar", and that "Sanobar" is a translation of the Persian "Gul and Sanobar"²³. In the present research, however, we have established that the similarity between the Persian legend "What Did Gul Do to Sanobar?" and the folk book "Sanobar" manifests itself only at the level of certain motifs and plot details (the Semurg' [Simurgh], transformation into a deer, and the names Gul and Sanobar). On the basis of source-based analysis, we substantiate that the folk book "Sanobar" is not a direct translation of the Persian legend "What did Gul do Sanobar?" and that the epic "Zevaxon" is not an oral variant of "Kitobi Sanobar", but rather an independent romantic-adventurous epic.

²¹ ZO'FA, Inv.№ 1445.

²² Муродов М. Достон ҳақида / Зевархон. Айтувчи: Фозил Йўлдош ўғли. – Тошкент: Фан, 1970. – Б. 6.

²³ Раджабов Р. "Зевархон" достонининг генезиси, тарқалиши ва ғоявий-бадий хусусиятлари: Филол. фан. номз. ...дисс. – Тошкент, 1973. – Б. 183-184.

The plot based on the adventures of Shahzoda Sanobar became popular in Khorezm in the form of the epic “Gul and Sanobar”, and at the end of the nineteenth and the beginning of the twentieth centuries it spread in the form of a folk book through lithographic editions in Tashkent, Qozon, Samarqand, Buxoro and Kogon. In addition, there exists an epic entitled “Gul – Senuber”, attributed to Shaydoyi, as well as several studies devoted to it. In general, research on the sources grounded in this plot has developed at the intersection of Persian, Turkic and European literary traditions, thereby creating a basis for examining it as an international folkloric phenomenon. In particular, N.P.Ostroumov’s Russian translation, V.M.Jirmunskiy and H.Zarifov’s comparative analysis of the “Shahzoda Sanobar” plot and the tales of “1001 nights”, as well as studies by M.Jo‘rayeva, D.Oqdirov, A.Meredov, N.Eren, H.I. Shahin and N.Köse, provide a scholarly account of the reinterpretation of this plot in various cultural environments (Persian, Uzbek, Turkmen, Uygur).

On the basis of the analysis of studies devoted to the epic “Zevaxon” and the sources of its plot, it may be concluded that the epic “Zevaxon” was formed through a synthesis of migratory plots, fairy-tale elements, and epic traditions, drawing on the performance practice of the Bulung‘ur and Qo‘rg‘on epic schools, and that it functions as a cultural bridge linking the Uzbek, Persian, and Turkmen literary milieus.

The second section of the first chapter, entitled “*The Historical Foundations of the Epic Plot*”, examines the sources underlying the formation and genesis of the plot of the epic “Zevaxon”.

Although a range of scholarly studies have examined the artistic structure and compositional features of the epic “Zevaxon”, reflections on its historical roots are predominantly associated with the research of R.Rajabov. According to the scholar, the Persian popular novel “Gul and Sanobar” spread among the Uzbeks and later transformed into a folk book... in this way, among the Uzbeks there emerged folk books with a national colouring such as “Kitobi Sanobar”, “Qissai Sanobar”, “Shohzoda Sanobar”, “Shohzoda Sanobarning sarguzashtlari”... “Under the influence of these factors (what is meant is the dissemination of ‘Sanobar’ in the form of a folk book), the epics “Sanobarjon” and “Zevaxon” were created in Uzbek folklore”²⁴. In the present study, we set out our response to the above-mentioned observations by R.Rajabov and formulate our conclusions regarding the sources and genesis of the epic “Zevaxon” on the basis of a comparative analysis of the Persian narrative “What did Gul do Sanobar?”, the manuscript and printed versions of “Kitobi Sanobar”, and the extant versions of the epic “Zevaxon”.

At present, two versions of the epic “Zevaxon” are known, those associated with Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li. These versions differ from one another in their poetic structure, the performance style of the bakhshi, and their respective systems of characters. The Fozil Yo‘ldosh o‘g‘li version is of particular importance in that it is the only specimen recorded directly from live performance.

²⁴ O‘sha manba, 183-184-betlar.

Although the formation of this version within the bakhshi's repertoire is linked to master-disciple traditions, the absence of other recorded specimens restricts the available information concerning its sources. The influence of the master-disciple tradition is substantiated by the observations of V.M. Jirmunskiy and H.Zarifov²⁵, based on the recollections of Fozil shoir, according to whom his masters performed the epic "Zevaxxon" in different manners: Suyar shoir "in a more romantic" (suluv qilib) and Yo'ldosh shoir "in a more heroic mode" (botir qilib). Unfortunately, the variants performed by these bakhshi were likewise not recorded. Nevertheless, in the Fozil shoir version, particularly in the episode depicting Hasanaxon's single combats during the battle with Molikshoh's army, the influence of Yo'ldosh shoir's "performed it in a heroic style" of "Zevaxxon" is clearly discernible.

In both extant versions of the epic, episodes characteristic of the fairy-tale genre occupy a prominent place. In the Fozil Yo'ldosh o'g'li version, in particular, the hero's trials unfold in connection with Mastoni Zangi bog'i, the figure of Semurg', the land of the monkeys, the city of people who turn into dogs at night, and the orchard of the angels. The episodes in which the "bird of fortune" alights on Malikai Xubon's head, she governs the city of Istanbul, and, in male guise, embodies the image of a just king are closely related to such tales as "Ozodachehra", "The Queen of Husnobod", "The Slandered Bride", and "Qorasochxon"²⁶. The episode in which she escapes from the bandits through intelligence and stratagem, in particular, can be traced back to the tale "Qorasochxon". By contrast, the trial motif in the episodes involving the land of the monkeys and the city of people who turn into dogs at night is linked to migratory plots and is not typical of the Uzbek folk-tale tradition. Our analysis indicates that their source lies in the story "Sayf al-muluk"²⁷ from the "The Thousand and One Night" collection and in Filipino folklore. The episodes connected with Mastoni Zangi orchard and the figure of Simurgh were, in all likelihood, shaped under the influence of the epic "Sanobar", since Sanobar likewise encounters barzangi (ogre-like giant) orchard on his journey and reaches the abode of the fairies only with the help of Simurgh. In the Fozil shoir version, however, the trial is realised through a markedly different poetic articulation of these episodes. In sum, the version of the epic "Zevaxxon" in the repertoire of Fozil Yo'ldosh o'g'li stands out within Uzbek oral tradition as a distinctive epic work that skilfully synthesises elements of the epos and the fairy tale.

The version of the epic performed by Rahmatulla Yusuf o'g'li is noteworthy for its close affinity to "Kitobi Sanobar". When the process of the epic's formation is taken into account, this proximity appears entirely natural. According to the folklorist R. Rajabov²⁸, Rahmatulla bakhshi shaped the epic on the basis of passages he heard from his masters Ergash Jumanbulbul o'g'li, Po'lkan shoir and

²⁵ Жирмунский В.М., Зарифов Х. Узбекский народный героический эпос. – М., 1947. – Б. 42.

²⁶ Malikai Husnobod / O'zbek xalq ertaklari. III jildlik, I jild. – Toshkent, 2007. – B. 217; Тухматга учраган келин / Ойжамол. Наширга тайёрловчилар: Афзалов М., Хусайнова З., Собуров Н. – Тошкент, 1969. – Б.100-109; Қорасочхон / Ўзбек халқ эртақлари. – Тошкент, 1969. – Б. 37-48.

²⁷ Сайфулмулук қиссаси / Минг бир кеча. 7-том. – Тошкент, 1963. – Б. 175-176.

²⁸ Раджабов Р. Генезис, бытование и идейно-художественные особенности дастана «Зевархон»: Автореф. ... дисс. канд. наук. – Тошкент, 1973. – Б. 9.

Mulla O‘tap hofiz, as well as by making use of the printed edition of “Sanobar”. Although this version was formed primarily under the influence of the folk book “Sanobar”, it differs from that work in the plot line associated with the figure of Sanobar and in the episodes concerning “exchange of letters”. In our view, despite the fact that the main protagonist of the epic is Zevarxon and that the work is recorded under this title, the similarity of the trial-motif episodes linked to the epic hero to those found in “Kitobi Sanobar” has led to “Kitobi Sanobar” and “Zevarxon” being regarded as versions of one another. For the same reason, since the folklorist R. Rajabov likewise compares the book “Sanobar” chiefly with this version, he identifies it as the source of “Zevarxon”.

The version of the epic performed by Rahmatulla bakhshi displays marked compositional and motivic affinities with “Kitobi Sanobar”. In particular, such episodes as the first encounter occurring in a dream, the catastrophe on the river, the barzangilar, the ox holding a single jewel between its teeth, and the trials associated with the ro‘dapolar occupy a central position in both texts. At the same time, a number of event details, character portrayals, and local toponyms are rendered in a distinctly different manner.

The Persian legend “Gul Sanuvbarga nima qildi?”, which R. Rajabov identifies as the source of the folk book “Sanobar”, is primarily ethical-philosophical in character, and its plot is constructed around the solution of a riddle. This legend resembles “The Book of Sanobar” through the coincidence of the protagonists’ names (Gul and Sanobar), the image of Semurg‘, and the presence of the motif of magical transformation into a deer, yet it differs fundamentally in its underlying idea, composition, structure, and in the nature of its characters. Accordingly, on the basis of comparative analysis of the sources, we have concluded that “Kitobi Sanobar” is not a local variant of the legend “What Did Gul Do to Sanobar?”, but rather a folk-book variant of the epos “Sanobar”, shaped within the framework of Uzbek folk epic traditions:

- “The Book of Sanobar” is distinguished by its epic adventurousness, its trial-based journey, and the sustained dynamism of action characteristic of Uzbek folk epic tradition. By contrast, in the Persian narrative the plot is more compact, the “riddle” is placed at the centre, and the primary aim is moral instruction;

- motifs and images such as the dream, the catastrophe on the river, the ox carrying a single jewel in its mouth, and the ro‘dapolar, which are absent from the Persian legend, constitute the core of the plot in “The Book of Sanobar” and serve as its principal driving force;

- the nature of the characters likewise differs: whereas the figures Sa‘d, Gul and Sanuvbar in the Persian legend carry a predominantly symbolic-ethical charge, Sanobar and Gulparizod in “The Book of Sanobar” are active agents at the centre of the plot, embodying such concepts as love, struggle, patience, fidelity and loyalty;

- in the Persian legend, the search for an answer to the riddle stands at the heart of the plot. In “The Book of Sanobar”, however, the main line of action is

constituted by the journey of a physically mature epic hero towards the attainment of spiritual and moral perfection.

On the basis of the above, we have assessed “The Book of Sanobar” not as a translation or simplified form of the Persian legend “Gul Sanuvbarga nima qildi?”, but as an independent epic shaped within the traditions of the Uzbek folk epos. The legend recorded in Iranian sources²⁹ under such titles as “Gul and Sanobar”, “Gul and the Cypress”, “What Did Gul Do to Sanobar?” and “A Tale about Gul and Sanobar”, has been localised in Uzbek oral tradition, with its composition and plot largely preserved, in the form of a fairy tale entitled “What Did Gul Do to Sanobar, and What Did Sanobar Do to Gul?”. In this tale, the motifs of a king with three sons, a forbidden place, a path of no return, love for a fairy maiden, and various conditions and trials are remodelled in accordance with local tradition. Whereas the Persian legend is dominated by a tragic ending, the tale, in keeping with the fairy-tale tradition, has a happy conclusion.

In conclusion, the epic “Zevaxon” is not a version of the folk book “Sanobar” or of the Persian legend; rather, it is a romantic-adventurous epic that harmoniously integrates the traditions of folk epic and elements of the fairy tale.

The second chapter of the dissertation is entitled “The Versions of the Epic and Their Comparative Study”, and its first section bears the title “Comparative Analysis of the Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li Versions of the Epic “Zevaxon”. This section undertakes a comparative analysis of the system of characters, compositional structure, poetic devices, plot, and motifs of the epic “Zevaxon” on the basis of these two versions.

Although both versions of the epic “Zevaxon” – the specimens belonging to the repertoires of Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li – depict adventures unfolding around the epic hero, they exhibit significant differences in terms of composition, character system, and artistic expression. These divergences are linked to the individual style, epic knowledge, and aesthetic outlook of the bakhshi, and they allow us to treat the two texts as independent creative versions of a single epic. According to academician T. Mirzayev’s definition of “variant” and “version”, “works that differ fundamentally in terms of compositional structure and ideological-artistic means of depiction are regarded as versions”³⁰. Drawing on these criteria, we compared the compositional and ideological-artistic means of depiction in the given specimens and considered them as versions.

Although both versions are based on the traditional three-stage epic model (meeting, separation, union), this structure is expanded through additional phases of separation and renewed union. In the Fozil Yo‘ldosh o‘g‘li version, an amorous-lyrical tone predominates, and the hero’s inner experiences are consistently conveyed through lyrical monologues. For example, the first exchange between the principal protagonists is likewise rendered through a ghazal recited by Malikai Xubon, in which love is interpreted as the “source of life”:

²⁹ https://fa.wikipedia.org/wiki/صنوبر_و_گل

³⁰ Мирзаев Т. “Алпомиш” достонининг ўзбек вариантлари. – Тошкент: Фан, 1968. – Б. 28-29.

Suvsiz qolding jonim begim,
 Beray suv, davron senga!
 Qiyomatli sen sevganim,
 Fido bo'lsin bu jon senga!³¹
 (You were left without water, my soul, my lord
 Let me give you water, may the age belong to you.
 You whom I love until the Day of Judgement,
 May this soul be sacrificed for you).

In this lyrical passage, it is noteworthy that the declaration of love within the episode is articulated through the semantic chain “water – life – love”. By presenting water as a symbol of life, love is represented as a spiritual necessity. At the same time, love is shifted from the depiction of external beauty to an inner inclination, a state of spiritual awakening.

In the Rahmatulla Yusuf o'g'li version, the development of the plot is driven by the hero's trials associated with the catastrophe on the river, the barzangi (ogre-like giant), the ro'dapo (ogress-like female demon), and the ox carrying a jewel in its teeth. In the trial involving the barzangi (overpowering), the depiction of external danger is conveyed through a highly exaggerated artistic portrayal of size, appearance, and strength: “each moustache like a rake, his mouth like an old sack, his ears like a winnowing basket, his two nostrils like two full sacks; his arms like the branches of a plane tree, his height like a minaret”³². Zevaxxon's reaction to this threat is likewise characterised by resourcefulness, as indicated in the line “he swiftly hid himself beneath a vine-stem.” In the continuation of the episode, Zevaxxon's act of sending greetings to his beloved by way of crows after escaping the danger serves to underscore the ongoing, extended nature of his journey.

In the Fozil Yo'ldosh o'g'li version of the epic “Zevaxxon”, by contrast, the hero's encounter with the blacks constitutes his initial trial. In this episode, the emphasis falls less on external action than on the hero's inner anguish, his process of self-realisation, and his mood of repentance. In particular, in the lines “The autumn wind has laid waste the garden, the rose-garden of my life... In my arrogance I have now become repentant”³³, the word pairs “autumn-rose-garden” and “arrogance-repentance” function as artistic devices expressing a crucial stage in Zevaxxon's inner transformation.

In the Fozil shoir version of the epic, in the subsequent trials, motifs, and episodes of the plot, the hero's inner state likewise becomes the dominant organising principle of the poetics. As the main protagonist, Zevaxxon is shaped as a figure rich in inner contradictions, who recognises his errors, draws lessons from them, and matures through his spiritual experiences. In particular, the episodes of the angels' orchard and the city whose inhabitants turn into dogs at night represent the hero's trials in relation to desire, patience, and willpower, and in so doing

³¹ Зевархон. Айтувчи: Фозил Йўлдош ўғли. Нашрга тайёрловчи: Муродов М. – Тошкент, 1970. – Б. 8.

³² Зевархон / Тоҳир ва Зухра. Ўзбек халқ ижоди. Айтувчи: Раҳматулла Юсуф ўғли. Нашрга тайёрловчи: Саидов М. – Тошкент, 1974. – Б.93.

³³ Зевархон / Баҳром ва Гуландом. Ўзбек халқ ижоди. Айтувчи: Фозил Йўлдош ўғли. Нашрга тайёрловчи: Муродов М. – Тошкент, 1986. – Б. 170.

expand the essence of the epic into a philosophical dimension. However, in our view, the bringing of Malikai Xubon to the centre of the plot and her transformation into an active character somewhat disturbs the balance between artistry and composition. At the beginning of the epic she appears as a helper figure who, with the aid of an auspicious camel given by a qalandar, travels seven times to the Ka'ba, causes Zevarxon to fall in love, and then disappears. In later episodes, however, she is turned into a politically active heroine, which, in our opinion, overly "realises" and grounds the character.

In the Rahmatulla bakhshi version, by contrast, Zevarxon is interpreted as a hero who undergoes a series of adventures and overcomes trials through courage and resourcefulness. His ordeals are expressed through such figures as the fish of the Jayhun, the barzangi, the ox with a jewel in its mouth, and the ro'dapo.

In conclusion, the Fozil Yo'ldosh o'g'li version stands out for its artistic mastery, lyrical expression, and poetic coherence, whereas the Rahmatulla Yusuf o'g'li version is distinguished by the maturity of its event structure and dramatic expression. Both versions are artistic specimens that enrich the phenomenon of variation in the Uzbek folk epos and vividly embody the bakhshi's individual mastery, epic knowledge, and poetic style.

The second chapter, in its second section entitled "Uzbek, Turkmen and Uyghur Versions of the Epic Plot," examines the plot of the epic "Zevarxon", with particular attention to three versions of the epic "Gul and Sanobar". These comprise the Uzbek version belonging to the repertoire of Roziya xalfa, as well as the Turkmen and Uyghur versions attributed to Shaydoyi.

In Khorezm, the epic known under the title "Gul and Sanobar" has been preserved orally in the repertoires of xalfa performers; however, it has not been performed by bakhshi epic bards. The version analyzed here, prepared on the basis of a manuscript recorded from Roziya xalfa in 1906, is distinguished by the simplicity of its figurative devices and the clarity of its narrative. In the Turkmen literary milieu, the version titled "Gul – Senuber" has been published multiple times and is attributed to the poet Shaydoyi. In Uyghur oral tradition, the epic with this plot is known as "Senuber". It was published in Turkish in 2004, and this edition has been used as the primary source for our analysis.

All versions of the epic share a common plot structure: a prince falls in love in a dream with a peri maiden and subsequently embarks on a romantic, adventure-filled quest. Within this plot, the dream motif, the crossing of a river followed by catastrophe, the magical transformation into a deer, the confrontations with the barzangi and the ro'dapo, the ox bearing a jewel in its mouth, and the figure of Semurg' all function as stages in the hero's spiritual and physical maturation. However, within this shared narrative framework, each local version is distinguished by its specific artistic style and interpretive approach.

The Uzbek version of the epic "Gul and Sanobar", associated with the Khorezm literary milieu, is a specimen grounded in the storytelling tradition. Its system of characters is traditional: King Xurshid, Prince Sanobar, Gul – a peri, and the friend Zevarshoh. The plot is constructed around the motifs of journey and trial. The element that sets the narrative in motion is the dream motif: the first

dream kindles the fire of love in Sanobar and introduces the journey motif. The second dream, through the chilton and forty qalandars offering the “wine of unity”, conveys the hero’s spiritual perfection. Among the episodes, the confrontation with the ro‘dapo marks the stage at which Sanobar transitions from a passive state to an active hero. Furthermore, in the epic, the rationale for Simurghs assistance is linked to compassion, while the details of the flight are rendered in a highly condensed form, which somewhat weakens the narrative’s logical continuity. Yet this mode of depiction, in its own way, also indicates that spiritual and ethical content is of primary importance. The poetic language is popular in character; epithets such as “hennaed hands” and “saffron-tinted tresses” clearly reveal the aesthetic nature of the epic. Overall, through the coherent construction of the plot, the system of motifs, and the harmony of semantic and poetic layers, this version constitutes the most accomplished interpretation, fully conveying the ideological and poetic profile of the epic.

The Turkmen version of the epic plot is attributed to the poet Shaydoysi; however, our analyses indicate that it is in fact a localized adaptation of the Uzbek version. In this section, we substantiate this argument through a comparative analysis of the versions and a number of supporting considerations. Below we present some of these observations. The first printed edition of this version was prepared by B.A. Qoriyev³⁴. The scholar introduces the lithographed copies on which the edition is based as the Shaydoysi version. Yet most of these copies were printed in Tashkent, and in none of them did we encounter the name of Shaydoysi.

A.Meredov’s monograph “Sheydayi”³⁵ likewise provides valuable information about the epic “Gul – Senubar”. According to the scholar, among the four manuscripts available among the Turkmen, only the one registered under inventory number 84 contains the name of Shaydoysi. However, at the end of this manuscript the following note appears: “We copied this book from a book written in the year 1257 AH (1841-1842). Copyist: Khojali Ataniyoz o‘g‘li, 22.X.27”³⁶. In our view, the fact that by 1927, when this manuscript was copied, the epic had already been published several times and gained renown in Tashkent, Samarqand, and Kogon, and that the manuscript was copied from another printed edition, makes it incorrect to attribute it to Shaydoysi. Consequently, in none of the lithographed copies, manuscripts, or editions that Turkmen researchers have identified as belonging to Shaydoysi does the name of Shaydoysi actually occur. Furthermore, A.Meredov notes that because Shaydoysi studied and lived in the cities of Khorezm, Bukhara, and Samarqand, his works became widespread in these regions. However, this information only allows us to infer that Shaydoysi was familiar with this epic. Indeed, while in certain passages the epic is artistically reworked in a style characteristic of Shaydoysi’s lyric poetry, it nonetheless reproduces the Uzbek version verbatim.

³⁴ Gul – Сенубар / Шейдаи. Топлап чапа тайярлан ва сөз башы язан: Гарриев Б.А. – Ашгабад, 1943.– 79 б.

³⁵ Мередов А. Шейдаи (Дерневлер ве текстлер). – Ашгабад, 1964. – 343 б.

³⁶ Turkmaniston Ilmlar Akademiyasi qo‘lyozmalar fondi. (TIA) Inv. № 84, 88-89 b.

The plot of this version of the epic is broader in terms of its compositional structure and overall scope. In particular, its poetic section has been enriched by the poet and expanded to 1600 lines, whereas the Uzbek version comprises only 694 lines. As A.Meredov³⁷ has pointed out, in terms of ideological content and artistic quality, his lyric poetry compares favorably with this epic. Indeed, in those portions of the epic that have been expanded by the poet, features characteristic of his lyric verse are clearly manifested. The following lines from the episode in which the hero is delivered from the hands of the barzangis are also noteworthy:

Senuberning piri yo Shohimardon!
Zangilar qo‘lida qolibman hayron,
Rahm qilib qo‘lim tut, qo‘yma sargardon,
Yor jamolin ko‘rmas bo‘ldim men endi³⁸.
(O spiritual guide of Senuber, O Shohimardon!
Bewildered, I have remained in the hands of the Zangis;
Have mercy and take my hand, do not leave me wandering,
I am now deprived of beholding my beloved’s radiant face).

In these lines, although the hero appeals to Shohimardon pir for help, the narrative resolution is ultimately achieved through his own physical strength. Although the poet has modified the manner of resolution, the retention of these lines indicates that the epic has been localized under the influence of the Uzbek version. This is because, in Uzbek epics, the figure of Shohimardon is traditional and is portrayed as the hero’s helper, epic patron, and pir (spiritual guide)³⁹.

The Uyghur version of the epic plot, in turn, largely reproduces the Turkmen version in terms of plot, characters, and compositional structure, but is enriched with distinctive poetic details. In certain episodes, particularly in the dialogue with the sorceress and in the events associated with the Anqo bird, the additional poetic elaboration further animates the plot. Overall, the Uyghur version is distinguished from the other versions by the fluency of its language and by the breadth and specificity of its figurative devices.

The third chapter of the dissertation, entitled “**The Poetics of the Epic ‘Zevaxxon’**”, consists of two sections. The first section, “*The composition of traditional motifs in the epic*”, presents an analysis of the corpus of traditional motifs in the epic “Zevaxxon”.

The two versions of the epic “Zevaxxon” belonging to the repertoires of Fozil Yo‘ldosh o‘g‘li and Rahmatulla Yusuf o‘g‘li are both based on a shared plot model structured around love, separation, union, renewed separation, and reunion. However, they differ significantly in their motifs and episodes. The version of Fozil shoir begins in an unusual manner, with a description of Malikai Xubon, and the encounter between the protagonists sets the plot line in motion. In this version, the auspicious she-camel Baliqshutur, capable of transporting the hero to distant lands in an instant, elevates the plot to a new stage. By contrast, the version of

³⁷ Мередов А. Шейдайы (Дерневлар ва текстлар). – Ашгабад, 1964. – Б. 161.

³⁸ O‘sha manba, 38-bet.

³⁹ Изоҳлар / Юсуф билан Аҳмад. Ўзбек халқ ижоди ёдгорликлари, 2- жилд. – Тошкент, 2015. – Б. 509.

Rahmatulla Yusuf o'g'li begins in the traditional manner with the motifs of childlessness and a dream, which express the hero's "call" to embark on a journey.

In both versions, the journey constitutes the central axis that defines the hero's path toward physical and spiritual perfection. In Fozil shoir's version, the trial associated with the black man (Mastoni Zangi) represents a stage of self-realization through arrogance, error, and repentance. In this episode, such elements as the "forbidden garden", "falling asleep", and "the irruption of an evil force" form a chain of trials characteristic of epic structure. In Rahmatulla bakhshi's version, the figure of the ro'dapo appears as a spiritual (lust-related) barrier, and the stage of the hero's spiritual ascent is articulated through his casting himself into the fire and annihilating his enemy.

Moreover, in Fozil shoir's version, the garden of the angels and the forbidden fruits within it reveal the philosophical layer of the epic and express the hero's spiritual victory.

In both versions, the trials associated with "night and the tower/palace", "sleep", "deception", and "false heroes" form an organic chain within the plot. "Night and the tower/palace" signify time and space, while "sleep" signifies passivity and loss of vigilance, thereby opening the way to deception. As a result, the love and fidelity of the protagonists are put to the test.

Overall, the epic "Zevaxxon" reflects, through its poetic structure and its system of motifs, the complex layers of artistic thought characteristic of the Uzbek folk epos. In the Fozil shoir version, the trials associated with Malikai Xubon, the auspicious she-camel (Baliqshatur), and the Zangis, and in the Rahmatulla Yusuf o'g'li version, the scenes linked to the dream motif, the catastrophe at the river, and the ro'dapolar, constitute the principal structural elements that determine the hero's attainment of maturity.

The final section of the third chapter is entitled "*The Artistic Interpretation of the Characters*". The artistic interpretation of the characters in the epic "Zevaxxon" clearly reveals the harmony between epic structure and popular aesthetic thought. Although the plots of both versions of the epic – those recorded from Fozil Yo'ldosh o'g'li and Rahmatulla Yusuf o'g'li – are largely shared, the system of characters, their semantic load, and their poetic interpretation display certain differences. In the figure of Zevaxxon, the central hero of the epos, the stages in the formation of the epic protagonist are rendered in artistic form. The word Zevax (زېوار) is glossed in dictionaries as meaning "ornament, decoration, adornment/jewellery". Its older form is given as "zib-var" (decoration - owner, "possessor of adornment"); later, as a result of phonetic contraction, the consonant "b" dropped out, yielding the form "zevar"⁴⁰. Thus, Zevaxxon may be understood to mean "ornamented khan".

In both versions of the epic, Zevaxxon holds the social status of a prince. In the version recorded from Fozil Yo'ldosh o'g'li, he is depicted as a hero who, repenting of his arrogance, attains self-awareness and spiritual perfection. His characterization is conveyed with great skill through the speech of other characters.

⁴⁰ <https://vajehyab.com/dekhoda/> زېوار

For example, in Hasanxon's speech he is described with epithets such as "my majestic prince", "my Solomon in royal fortune", "my rose-faced sultan", "my one with intoxicated eyes", "my Joseph of Canaan", while in the words of Zargar G'olib he is praised as follows: "The young merchant's son is perfect and exceedingly handsome." Such portrayals indicate that in Zevarxon outward appearance and inner beauty are formed in harmonious unity. In Rahmatulla Yusuf o'g'li's version as well, the hero's image is conveyed indirectly through the speech of other characters. For instance, through his father's forms of address such as "because of your cypress-like stature" and "you were a tulip; you have withered before blossoming", Zevarxon's outward appearance and his emotional state in love are implicitly revealed. It should be noted, however, that such descriptions are not particularly extensive in this version. Here the epic hero appears primarily as a prudent, intelligent, and quick-acting figure. This is clearly illustrated in the following passages: "You shoot the arrow at its left eye, and I at its right eye!", "With great speed he hid himself beneath a grapevine", "He cast himself into that fire. The ro'dapo burned and perished", "He plucked a leaf from the tree and cast it over the jewel."

In the Fozil Yo'ldosh o'g'li version of the epic "Zevarxon", the principal female hero is Malikai Xubon. The meaning of the word Xubon is given in dictionaries as follows: "Xub (خوب) – beautiful, lovely, pure, good. Semantically, the word xub denotes not only external beauty but also moral and spiritual perfection... (Xubon) is the plural form, conveying the meanings "the beautiful ones", "the noble ones"⁴¹. Thus, the very name itself underscores the character's elevated artistic-aesthetic and spiritual stature. As the figure who sets the plot in motion, Malikai Xubon is present already before the narrative of the epic properly begins. However, in our view, her subsequent transformation into a fully active, concrete character after the Shamshod episode undermines the poetics and logical integrity of the epic.

In the version recorded from Rahmatulla Yusuf o'g'li, the principal female character is Sanobar, who is defined in the dictionary as follows: "Sanobar is a Persian word that has passed into Arabic and originally denotes a coniferous tree belonging to the 'naž' (ناژ) or 'sarv' (سرل) group. ... Unlike 'sarv', the image of sanobar is described as a tree that casts a somewhat 'rounded, delicate, curly' shade"⁴². In the epic, she is portrayed as a beautiful and faithful beloved, as well as an embodiment of justice. This is clearly manifested when she tests her beloved by means of a letter, when she frees herself from the bandits, and when she rules as queen in Istanbul.

In this same version, one of the figures interpreted as an "evil tester" is the ro'dapo. Since it is not described in a separate, explicit portrait, we have compiled the following depictions from the text: "A ro'dapo came and mounted Zevarxon's shoulder", "Zevarxon went and cast himself into that fire. The ro'dapo burned and perished", "to the ro'dapolar sitting on the sand", "he tore it from its leg", "he

⁴¹ <https://api.vajehyab.com/dehkhoda/خوب>

⁴² <https://vajehyab.com/dehkhoda/صنوبر>

twisted it, made it into a rope, and went on hanging them on the trees.” Taken together, these descriptions indicate that the defining feature of the ro‘dapo is its interpretation as a creature unlike a human being, resembling an intestine. Zevaxxon’s act of “making the ro‘dapolar into a rope and hanging them on the trees” likewise reinforces the notion that they possess an elongated, intestine-like structure. In our view, this figure constitutes a symbolic embodiment of the “nafs” and may be regarded as representing the hero’s inner trial.

In the version of the epic “Zevaxxon” recorded from Fozil Yo‘ldosh o‘g‘li, the hero does not directly confront the ro‘dapolar. However, in the epic this figure is described through the speech of the monkeys as follows:

Bir joling‘ich ro‘dapolar ko‘rmasin.

Ko‘rsa ro‘dapolar buni chaqirar,

Bilmaslikdan uning qoshiga borar,

O‘rab olib qonin so‘rib o‘ldirar⁴³.

(May no hapless one ever be seen by the ro‘dapolar.

If the ro‘dapolar see him, they will call him over,

In his ignorance he will approach them,

They will surround him, suck his blood, and kill him).

According to the analysis of this passage, the ro‘dapo is interpreted as a creature that surrounds its victim, sucks blood, possesses long, elongated legs, and brings about death. The phrase “they will call him over” (“buni chaqirar”) provides grounds for supposing that they may be anthropomorphic. The reason is that, in reference to a human being, one would typically use a verb such as “called over”, rather than “seized” or “attacked”, for an unknown creature. This, in turn, suggests that the ro‘dapolar described here are beings whose outward appearance is human-like, yet endowed with supernatural powers. In this version, however, the figure does not perform any specific functional role in the narrative.

In conclusion, through its system of characters, the epic “Zevaxxon” artistically and aesthetically reflects the people’s values, aesthetic ideals, and moral conceptions.

GENERAL CONCLUSIONS

1. The epic poem "Zevarkhon" was formed under the influence of the Turkic epic process and intercultural commonalities and is considered a vivid example of the Uzbek romantic epic traditions. There are versions of the epic by Fozil Yuldash ogli and Rakhmatulla Yusuf ogli, in which fairy-tale elements are combined with epic traditions. These two versions, with their significant differences in poetic style and compositional means, have enriched Uzbek folk oral art with the phenomenon of variant writing.

2. The epic poem "Zevarkhon", especially the version by Rakhmatulla Yusuf ogli, has certain compositional similarities with the "Kitobi Sanobar". In particular,

⁴³ Зевархон / Ўзбек халқ ижоди ёдгорликлари, 37-жилд. Айтувчи: Фозил Йўлдош ўғли. Тўлдириб нашрга тайёрловчи: Нарзикулова М. – Тошкент, 2024. – Б. 195.

the first meeting in the afternoon, the river disaster, the barzangis, and the trials associated with the Semurg bird are central in both texts. Nevertheless, some details of the plot, the peculiar interpretation of images and local toponyms indicate that the "Zevarkhon" epic is an independent epic belonging to the folk Bakhshi repertoire.

3. The analysis of the sources shows that the Persian legend "What did Gul do Sanuvbar?" cannot be a direct basis for "Kitobi Sanobar" or "Zevarkhon". Because the Persian legend consists of four narratives and has a concise, didactic and moral direction, "Kitobi Sanobar" and "Zevarkhon" have a different structure, image and idea system based on a romantic adventure. "Kitobi Sanobar" should be considered as a romantic epic that was formed in the audience of folk Bakhshi as the "Sanobar" epic and then became a folk book.

4. Differences in the aesthetic views of the Bakhshis are noticeable in the versions of the epic. While Fozil Yuldash oglu interprets motifs, episodes and events in a philosophical direction and emphasizes spiritual thought, Rakhmatulla Yusuf ogli describes the plot in a simpler expression.

5. The samples of the "Zevarkhon" epic from the repertoires of Fozil Yuldash ogli and Rakhmatulla Yusuf ogli were evaluated as versions. Although these samples are based on the same plot, they have significant differences in composition, ideological and artistic means of depiction and artistic interpretation. This situation arose as a product of the schools of epic writing, performance processes and individual style of the bakhshis.

6. In both versions of the "Zevarkhon" epic, the epic plot is expanded from the traditional three stages (love-journey-return). Fozil Yuldash ogli's version is complex in terms of structure and plot, while Rakhmatulla Yusuf ogli's is concise and consistent. The central driving force for both versions is the image of Zevarkhan. It is formed through constant adventures and trials. However, in the version of the poet Fazil, it is embodied through spiritual experiences, and in the version of Rakhmatulla Bakhshi, through resourcefulness and intelligence.

7. The source of the "Zevarkhan" epic, which is indicative of fairy tales, is the meadow of angels, people who turn into puppies at sunset, a water ox biting a pearl, the Semurg bird, and the rodapo, complicate the hero's trials and reveal his spiritual rise. Through these episodes and elements, the mystical and realistic layers are combined in the epic, but some motifs are not sufficiently developed.

8. Although the Uzbek, Turkmen, and Uyghur versions of the epic "Gul va Sanobar" grew from the same epic root, each of them embodied the aesthetic criteria of its environment. The Uzbek version, formed in the Khorezm environment, is distinguished by its simple, concise, and fluent narrative. The lack of sufficient grounds for the question of authorship in the Turkmen version, namely the absence of Shaydoyi's name in lithographic editions, Shaydoyi's education in the cities of Khorezm and Bukhara, and the differences in his poetic style cast doubt on the literary quality of the version. Accordingly, it is appropriate to evaluate this text as a sample copied into Turkmen with artistic processing by Shaydoyi.

9. In both versions of the epic poem “Zevarkhon”, the moral and aesthetic views of the people are artistically expressed through a system of epic images. The achievement of spiritual maturity of the heroes in the work determines the main direction of the traditional epic structure. In the version of Rakhmatulla Yusuf ogli, the pearl in the garden with roses and saffron describes the spiritual maturity of the hero, while in the version of the poet Fozil, almost all images and episodes represent mystical and mythopoetic layers. In the poem, Zevarkhon’s transition to a passive position in the events of Zangar had a negative impact on the internal dynamics of the plot.

10. “Zevarkhon” is an example of a romantic epic in which fairy-tale elements are skillfully introduced into the composition of the epic. The version of the epic belonging to the repertoire of Rakhmatulla Yusuf ogli was formed on the basis of what he heard from his teachers and the “Book of Sanobar”. Although there is some information about the continuity of the teacher-student tradition (the poets Yuldash and Suyar), the formation of the version of Fozil Yuldash ogli is based on the Bakhshi's poetic talent, epic knowledge, and poetic experience.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

АБДУСАЛОМОВА НИГОРА ШУХРАТОВНА

**ГЕНЕЗИС И ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ
ЭПОСА "ЗЕВАРХОН"**

10.00.08 – Фольклористика

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

Ташкент - 2025

ВВЕДЕНИЕ (аннотация к диссертации доктора философии (PhD))

Цель исследования: определить источники формирования и генезис дастана «Зевархон», на основе комплексного исследования версий сюжета, а также системы мотивов и образов уточнить место дастана в узбекской эпической традиции.

Задачи исследования:

обобщить и проанализировать научные исследования, посвященные дастану «Зевархон» и изучению источников его сюжета;

выявить источники формирования сюжета дастана «Зевархон» и его исторические основания, а также показать связи данного сюжета с другими эпическими письменными памятниками;

провести сравнительный анализ версий дастана из репертуаров Рахматулла Юсуф оглы и Фозила Йулдош оглы, раскрыть их общие и отличительные черты, композиционную структуру и своеобразную поэтическую манеру каждого варианта;

проанализировать узбекские, туркменские и уйгурские версии сюжета дастана, охарактеризовать место «Зевархана» в системе общетюркского эпоса, а также осветить поэтические и локальные различия между этими версиями;

на основе общих критериев узбекского народного эпоса исследовать сюжет и систему традиционных мотивов дастана «Зевархан», выявив семантические функции этих мотивов в структуре эпического сюжета;

определить художественно-функциональное значение системы образов дастана и, на основе анализа эволюционного развития персонажей, выявить отражённые в нём эстетические взгляды народа, его нравственные ценности и процессы обновления эпического мышления.

Объект исследования: В качестве объекта исследования избраны известные на сегодняшний день научному сообществу версии дастана «Зевархан» из репертуаров Фозила Йулдош оглы и Рахматулла Юсуф оглы, а также другие зафиксированные версии его сюжета.

Предмет исследования. Предметом исследования являются генезис дастана «Зевархан», художественно-поэтические особенности его различных версий, а также их сюжетно-композиционная структура и система образов.

Методы исследования. Содержание исследования раскрывается посредством применения описательного, сравнительно-типологического, структурного и семантического методов анализа.

Научная новизна исследования заключается в следующем:

доказано, что связь дастана «Зевархан» с народной книгой «Санобар» формировалась преимущественно под влиянием версии, восходящей к репертуару Рахматулла Юсуф оглы; несмотря на наличие общих образов, эти произведения не являются вариантами друг друга, а представляют собой самостоятельные дастаны;

на основе сравнительного анализа текста персидской народной легенды «Что сделала Гуль с Санубар?» и её международных переводов выявлена

форма трансформации этой легенды в узбекский фольклор, а также доказано, что в узбекской устной традиции она получила локализацию в виде сказки «Что сделала Гуль с Санобар и что сделала Санобар с Гуль?»;

установлено, что дастан «Зевархан» сформировался в результате синтеза мотивов и эпизодов народных сказок и содержит общий мифопоэтический слой, связывающий его с узбекской, персидской, арабской и индийской эпическими традициями; впервые систематически обосновано рассмотрение текстов, восходящих к репертуарам Фозила Йулдош оглы и Рахматулла Юсуф оглы, в качестве версий одного дастана;

разработана типология традиционных мотивов и системы образов дастана «Зевархан»; в частности, уточнено, что такие образы и эпические пространства, как «Симург», «рудапа», «чахарбағ», «вода», выступают в качестве мифологических кодов, отражающих древние обрядовые представления и символику народного сознания, и функционируют как художественные средства, посредством которых последовательно раскрывается процесс духовного становления главного героя.

Структура и объем диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованной литературы. Общий объём работы составляет 151 страницы.

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

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10. Abdusalomova N.Sh. Fozil Yo'ldosh o'g'li va Rahmatulla Yusuf o'g'li repertuaridagi "Zevarxon" dostoniga oid mulohazalar / Fozil Yo'ldosh o'g'li – Bulung'ur dostonchiligining dongdor shoiri. Respublika ilmiy-amaliy konferensiyasi maqolalar to'plami. – Toshkent, 2023. – B. 225-228.

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12. Abdusalomova N.Sh. "Gul Sanuvbarga nima qildi?" fors xalq qissasining o'zbek folkloriga ta'siri / "Hodi Zarifov – o'zbek folklorshunosligining asoschisi" mavzusidagi respublika ilmiy–amaliy anjuman materiallari. – Toshkent, 2025. – 102-108.
13. Abdusalomova N.Sh. "Zevarxon" dostoni syujetlarida ayollar obrazi tadqiqi / Ilm-fan va innovatsiya. Ilmiy-amaliy konferensiyasi. – in-academy.uz/index.php/si, 2024. – B. 86-90.

Avtoreferat "O'zbek tili va adabiyoti" jurnali tahririyatida tahrirdan o'tkazildi.



A handwritten signature in blue ink, enclosed within a rectangular border. The signature is stylized and appears to be "Devonxon".

Bichimi 60×84 1/16, "Times New Roman" garniturasida terilgan.
Shartli bosma tabog'i 3,5. Adadi 40 nusxada.

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100047, Toshkent, akademik Y. G'ulomov ko'chasi, 70.