

O'ZLIKNI NAMOYON QILISHDA XALQ DOSTONLARINING AMALIY AHAMIYATI VA KITOBIIY DOSTONLARNING O'ZIGA XOSLIGI

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Annotatsiya. Doston o'zbek folklorining keng tarqalgan va yirik janrlaridan biridir. Uning yaratilishi xalqimizning ma'naviy-maishiy qiyofasi, ijtimoiy-siyosiy kurashlari, axloqiy-estetik qarashlari, adolat va haqqoniyat, ozodlik va tenglik, qahramonlik va vatanparvarlik haqidagi g'oyalari bilan chambarchas bog'liq.

Kalit so'zlar: Doston, epos, Surxondaryo, Qashqadaryo, Xorazm, baxshi, kitobiiy, Alisher Navoiy, rivoyat, afsona, Farhod va Shirin, Layli va Majnun.

THE PRACTICAL IMPORTANCE OF FOLK EPICS IN EXPRESSING IDENTITY AND THE UNIQUENESS OF BIBLICAL EPICS

Abstract. The saga is one of the common and major genres of Uzbek folklore. Its creation is closely related to the spiritual-domestic image of our people, socio-political struggles, moral-aesthetic views, ideas about justice and righteousness, freedom and equality, heroism and patriotism.

Keywords: epic, epic, Surkhandarya, Kashkadarya, Khorezm, Bakhshi, biblical, Alisher Navoi, narration, legend, Farhad and Shirin, Layli and Majnun.

ПРАКТИЧЕСКОЕ ЗНАЧЕНИЕ НАРОДНОГО ЭПОСА В ПРОЯВЛЕНИИ САМОБЫТНОСТИ И СВОЕОБРАЗИЯ КИТАБИЙСКОГО ЭПОСА

Аннотация. Эпос-один из распространенных и крупных жанров узбекского фольклора. Его создание тесно связано с духовно-бытовым образом нашего народа, его социально-политической борьбой, его морально-эстетическими воззрениями, идеями справедливости и правды, свободы и равенства, героизма и патриотизма.

Ключевые слова: эпос, эпос, Сурхандарья, Кашкадарья, Хорезм, Бахши, Китаби, Алишер Навои, повествование, миф, Фархад и Ширин, Лайли и Меджнун.

O'zlikni namoyon qilishda xalq dostonlarining amaliy ahamiyati va Kitobiiy dostonlarning o'ziga xosligi

“Doston” so'zi qissa, hikoya, sarguzasht, maqto'v va ta'rif, shon-shuhrat, mashhurlik ma'nolarida ishlatiladi. Adabiy atama sifatida bu so'z xalq og'zaki ijodi va yozma adabiyotdagi yirik hajmli epik asarni anglatadi. V.M. Jirmunskiyning yanada aniqroq ifodasiga ko'ra “Epos-bu xalqning qahramonlik g'oyasi ko'lamidagi jonli o'tmishidir”. Uning ilmiy-tarixiy qimmatini, ayni paytda juda katta ijtimoiy, madaniy-tarbiyaviy ahamiyati ham shundadir[3,247].

Folklorshunos olim Muhammadnodir Saidovning ta'kidlashicha, doston murakkab san'at asari bo'lib, uning doston bo'lishi uchun quyidagilar bo'lishi zarur: a) Ma'lum adabiy matn.

b) Matnga mos musiqa.

c) Kuylovchi xushovoz xonanda bo'lishi.

d) Kuylovchi musiqa asboblardan birini - sozni chala olishni bilishi.

e) Kuylovchi shoirlik iqtidoriga va kuchli xotiraga ega bo'lishi.

Bu ta'riflarning biri ikkinchisini to'ldiradi. Shuning uchun ham dostonlar sinkretik - omuxta janr hisoblanadi. Xalq dostonlarining ijrochilari O'zbekistonning turli hududlarida turli nomlar bilan yuritiladi. Masalan, Surxondaryo va Qashqadaryoning ayrim joylarida baxshi, shoir, yuzboshi, sannoch yoki sannovchi, shoir, xalfa, kampi, Janubiy Tojikiston o'zbeklari orasida jirov, jirchi, irchi, oqin, oxun va hokazo. Baxshilar- doston ijrochilari sifatida mashhur, iqtidorli, shoirtabiat odamlar. Hodi Zarifning yozishicha, baxshi so'zi mo'g'ulcha va buryatcha baxsha, bag'sha so'zlaridan olingan bo'lib, ustod, ma'rifatchi degan ma'nolarni beradi. O'zbeklarda baxshi keng ma'noda xalq dostonlarini kuylovchi, yodda saqllovchi va nasldan-naslga yetkazuvchi san'atkordir[5,283].

Xalq orasida baxshi so'zi turlicha xarakterdagi ikki vazifani bajaruvchi shaxsga nisbatan qo'llangan.

1. Doston kuylovchi.

2. Folbinlik qiluvchi.

Uzoq o'tmishda bu ikki vazifani bir shaxs bajargan.

Baxshilar xalq dostonlarini biror sozda, ko'p yerlarda do'mbira, ayrim joylarda qo'biz yoki dutorda kuylaydilar. Xorazm baxshilari esa dostonlarni, asosan, dutorda, tor, garmonda ijro etadilar. Ularga g'ijjak va balomonda sozandalar jo'r bo'ladilar. O'tgan XX asrning 30- yillardan boshlab Xorazm baxshilari dostonlarni, asosan, tor va rubobda kuylay boshladilar. Xorazmda ba'zan epik asarlarni yoki ularning parchalarini garmonda ijro etish hollari ham uchraydi. Xorazmda epik asarlarni, ulardan olingan parchalar va ayrim termalarni kuylovchi ijodkorlarning yana bir turi xalfalar, deb yuritiladi[1,352].

Xalfachilik, asosan, ayollar orasida keng tarqalgan. Bibi shoira, Xonimjon xalfa, Ojiza, Onajon Safarova, Nazira Sobirova, Roziya Matniyoz qizi, Saodat Xudoyberganova, Poshsha Saidmamat qizi, Anbarjon Ro'zimetova, Anorjon Razzoqova kabilar xalfachilikda nom qozonganlar. Xalfalar ko'proq "Oshiq G'arib va Shohsanam", "Oshiq Oydin", "Asilxon", "Hurliqo va Hamro", "Qumri", "Qissai Zebo", "Tuluinbiy", "Zavriyo", "Duransho", "Bozirgon", "Xiromon", "Xirmon dalli" kabi dostonlarni hamda Maxtumquli she'rlarini ijro etganlar. O'zbek dostonchiligida an'anaviy doston kuylash tartibi bor. Odatda dostonchilik kech kuzdan erta bahorgacha kechqururlari uyushtirilgan. Baxshi taklif qilingan mehmonxonaga barcha

tinglovchilar yig'ilib, qo'r tashlab o'tirishgan. Baxshi to'lda o'tirgan.

Doston kuylash kichik bir ziyofatdan keyin boshlangan. Baxshi dastlab bir yoki bir necha terma kuylagan. Asosan, "Nima aytay?" ("Doston terish") termasi bilan tinglovchilarga murojaat qilgan. So'ng tinglovchilarning xohishi yoki baxshining tanlashiga ko'ra biror doston ijro etiladi. Odatda doston kuylash tongga ulanadi. O'zbek xalq dostonlarining ko'pchiligi bir kun kuylashga mo'ljallangan. "Alpomish"dek ulkan asarlar ikki va undan ortiq kechalar ijro etilgan. Dostonni kuylash juda ham qiziqarli o'ringa, avj pardalarga etganda, yarim tunda dam olish uchun tanaffus e'lon qilinadi. Buni baxshilar "Do'mbira to'ntarm oq" deb aytadilar. Bunda baxshi eshituvchilarga yoki do'mbirasiga murojlat tarzida bir necha qistirma misralar to'qib, ijroni to'xtatadi. Baxshi taklif qilingan qishloq yoki xonadonda dostonchilik kechalari ba'zan bir necha kun davom etadi. Maxsus dostonchilik kechalaridan tashqari to'y-hashamlarda, oila tantanalarida, bayramlarda baxshilarning ishtirok etishi odatdagi hol bo'lgan[6,194].

XX asrga kelib, shaharlarda baxshilar xizmatidan foydalanish yo'qoldi. Ammo qishloqlarda bu an'analar hozirga qadar saqlanib kelmoqda. Asrimizning ulkan qurilishlarida - umumxalq hasharlarida, masalan, Kattaqo'rg'on suv ombori, Katta Farg'ona kanali qurilishida, bayram-sayllarda doston va undan parchalar tinglash odat tusiga kirgan.

Kitobiy dostonlarning o'ziga xosligi. O'zbek baxshilari repertuaridan mustahkam o'rin olgan epik asarlarning maxsus bir turi – klassik poeziya namunalarining baxshilar tomonidan folklorga xos ravishda qayta ishlanishi natijasida yuzaga kelgan yoki yaratilishi jihatidan yozma adabiy manbaga ega bo'lgan, shuningdek, bevosita yozma adabiyot ta'sirida yaratilgan asarlar – kitobiy dostonlar deb yuritiladi. Kitobiy dostonlar unga asos bo'lgan manbaning xarakteriga qarab, romanik yoki qahramonlik dostonlari xususiyatlarini o'zida kam yoki ko'p saqlagan bo'lishi mumkin. Ularda sof folklor dostonlari uchun xarakterli bo'lgan qahramonona jasorat, jang-u jadallardagi jangovarlik nihoyatda sust berilib, asosiy o'rinni ijtimoiy va oilaviy hayotning tashqi shart-sharoitlari bilangina kelisha olmagan zavqli, ko'tarinki muhabbat mavzusining turlituman ko'rinishlari egallaydi[2,157].

Kitobiy dostonlarning bir turi klassik adabiyot namunalarini baxshilarning qayta ishlashi natijasida yuzaga kelgan. Masalan, "Farhod va Shirin", "Layli va Majnun", "Bahrom va Gulandom"ning xalq variantlari Alisher Navoiy asarlari asosida, "Yusuf va Zulayho" shu syujetdagi forsiy va turkiy asarlar asosida, "Rustami Doston" "Shohnoma" asosida, "Sayf-ul Malik" Majlisiy asari asosida, "Varqa bilan Gulshoh", "Vomiq bilan Uzro" kabi asarlarning xalq variantlari esa forschadan ozarbayjonchaga qilingan tarjimalar asosida yaratilgan. Biroq ularning xalq dostonchisi repertuariga kelish jarayoni turli-tuman bo'lib, mazkur asarlar bilan ularning xalq variantlari orasida turli davr shoirlari, savodli kishilar va qissaxonlar tomonidan tuzilgan nusxalar ham bo'lgan. O'z navbatida bunday asarlarni yaratgan yozma adabiyot namoyandalari ham xalq

ijodidagi rivoyat va afsonalarga tayanganlar. Boshqacha qilib aytganda, xalq orasida keng tarqalgan qadimiy afsona va rivoyatlar biror shoirning ijodiy laboratoriyasida yozma adabiyot obidasiga aylantirilgan. Keyinchalik ular bevosita yoki bivosita turli yo'llar bilan og'zaki epik an'anaga moslashtirilgan holda baxshilar repertuariga o'tgan. Kitobiy dostonlar orasida yana shunday namunalar borki, ularning yaratilishiga asos bo'lgan manbani to'g'ridan to'g'ri ko'rsatish mumkin emas, ammo asarning mavzusi, uslubi, tasvir mohiyati kitobiy manbaga asoslanganligini va yozma adabiyotga yaqin turganligini aniq ko'rsatadi. "Sanobar", "Zevaxon" kabi dostonlar shunday asarlardan hisoblanadi[7,317].

Xorazm dostonchiligida, shuningdek, "Malikai Dilorom", "Tohir va Zuhra" kabi bir qancha dostonlarda og'zaki va yozma adabiyotning juda murakkab formalariga, turli-tuman adabiy an'analarning o'ziga xos ravishda juda ham chatishib, chirmashib ketganligiga duch kelamiz. Bu murakkab jarayon hozirgacha maxsus tadqiqotlarga obyekt bo'lganicha yo'q. Shu nuqtayi nazardan qaraganda, yirik adabiyotshunos N. Mallayevning "Farhod va Shirin" hamda "Layli va Majnun" dostonlari bo'yicha kuzatuvlari muhim ahamiyatga ega.

Kitobiy dostonlarda qahramonlarning sevgi kechinmalarining lirik tomonlariga alohida e'tibor beriladi. Qahramon yor uchun ajoyib-g'aroyib sarguzashtlarni boshidan kechiradi, oh-fig'on chekadi, uzun monologlarda ayriliq alamidan zorlanadi, yig'laydi, shikoyat qiladi, g'ayritabiiy kuchlarga yolvoradi, ya'ni qahramon kechinmalari ba'zan diniy, ba'zan o'ta sentimental mohiyat kasb etadi. Kitobiy dostonlar ana shu xususiyatlari bilan ishq-muhabbat mavzusi asosiy o'rin olgan sof folklor dostonlari ("Ravshan", "Kuntug'mish" kabi)dan ajralib turadi[3,275].

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