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ADABIYOTSHUNOSLIK. TARJIMASHUNOSLIK
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Navoiyning ota-bobolari haqida

Abstrakt

Alisher Navoiyning ota-bobolari haqida manbalarda to'liq tasavvur beradigan ma'lumotlar deyarli uchramaydi. Shoirning o'zi mavzu taqozo etganda bir-ikki jumla gapirgan. Uning zamondoshlari asarlarida berilgan ma'lumotlar uzuq-yuluq bo'lib, ayrim hollarda, bir-biri bilan mantiqan bog'lanmaydi. Ushbu maqolada qo'lyozma manbalardagi ma'lumotlar qiyosiy tahlil etilib, ulug' shoir va davlat arbobining ota-bobolari, temuriylar bilan munosabatlari va tutgan mavqelari haqida dastlabki qarashlar bayon qilingan.

Kalit so'zlar: Alisher, Bartold, temuriylar, Boyqaro, navoiyshunoslik, Sulton Husayn, Bobur, Xuroson, Hirot.

Muallif haqida: *Sirojiddinov Shuhrat Samariddinovich* – filologiya fanlari doktori, professor, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti.

Iqtibos uchun: Sirojiddinov, Sh. S. 2019. "Navoiyning ota-bobolari haqida". *O'zbekiston: til va madaniyat* 2: 6–19.

Alisher Navoiyning kelib chiqishi

Alisher Navoiy hijriy 844-yil ramazon oyining 17-kunida (1441-yil 9-fevral) Amir Temurning o'g'li Shohrux Mirzo hukmronligi davrida Hirotida tug'ildi. Uning ajdodlari Amir Temurning donishmand maslahatchilaridan bo'lib, shahzoda Umarshayx Mirzoning murabbiysi bo'lgan. Chunonchi, tarixchi Abdurazzoq Samarqandiy "Matlai sa'dayn va majmai bahrayn" asarida shunday yozadi: "... Amir Alisherdirkim, qadim zamonlardan uning mukarram bobolari va ajdodi oliy amirlar qatoridan joy olgan edilar. Umarshayx Mirzo ibn Amir Temur davrida ularning hayoti lavhiga ko'kaldoshlik baxti e'tibor qalami bilan yozib qo'yilgan edi" [Матлаи саъдайн (а),

331^a]¹. Ushbu asar hijriy 872-874-yillari (mil. 1467-1468; 1469-1470) orasida yozib tugatilgan va hijriy 875-yili (mil. 1470) muallif uni yana davom ettirib, o'sha yilning safar oyida (1470, avgust) ro'y bergan voqealarni ham qo'shgan [Матлаи саъдайн (а), 331^a].

Asarning navoiyshunoslik uchun ikki ahamiyatli jihati bor. Birinchidan, u Alisher Navoiy nomini tarixda ilk bor yozma qayd etgan manba hisoblanadi. Shuning uchun unda aks etgan Navoiy hayotiga aloqador ma'lumotlar tarixiy fakt sifatida muhim. Ma'lumotlar qisqacha axborot tarzida keltirilsa ham ulug' mutafakkir hayotini o'rganishda katta ahamiyat kasb etadi. Ikkinchidan, asar Navoiy nazorati ostida yakunlangan. Demak, Navoiy o'zi haqidagi qaydlarni ko'rgan. Ma'lumotning nihoyatda qisqa berilishiga qaraganda, Navoiyning o'zi shuni ma'qul ko'rgan bo'lishi mumkin. Tekshirishlar natijasida Alisher Navoiy davrida yaratilgan turli janrlarga mansub asarlarning birortasida ham ulug' amirning ota-bobolari haqida yetarli ma'lumot berilmaganiga ishonch hosil qildik.

Davlatshoh Samarqandiy o'z tazkirasida Navoiyning otasi to'g'risida juda qisqa to'xtaladi. "Navoiyning otasi Abulqosim Boburning ishonchli kishisi Chig'atoy ulusi ulug'laridan edi", – deyish bilan kifoyalanadi. Ayni paytda u Navoiyning otasi harbiy bo'lganini ta'kidlab o'tadi [Davlatshoh, 370]. Shunisi taajjubliki, Navoiy hayotlik payti va uning homiyligida yaratilgan barcha asarlarda Navoiyning ota-bobolari borasida yuqoridagi ma'lumotlarga qo'shimcha bo'ladigan fakt yo'q. Hatto Navoiy buyurtmasiga asosan yozilgan tarixiy asarlar – "Ravzat us-safo" va "Xulosatul-axbor"da ham uchramaydi. Bu, o'z navbatida, Amir Alisher o'z zamondoshlariga uning ota-bobolari haqida yozishga ruxsat bermagan, degan fikrga olib boradi.

Alisher Navoiyning o'zi ham ota-bobolari haqida deyarli ma'lumot qoldirmagan. Bir-ikki umumiy ma'lumotlarni hisobga olmaganda, albatta. "Badoye' ul-bidoya" devonining muqaddimasida "... ota-otadin yetti pushtg'a degincha bu rafi' dudmonning (Husayn Boyqaro sulolasining) boyiri bandasi (qadimdan xizmatida) va bu vasi' ostonning (dargohning) mavrusi tug'masi (sulolaviy tug'ishgani), ya'ni bu xonazodaning (Husayn Boyqaroning) xonavodasi (ichkisi, oila a'zosi), bu xonavodaning (sulolaning) xonazodasi (uyida tug'ilgan xizmatchisi)" deb o'zi va ota-bobolari temuriylar xonadoniga qarindoshlik darajasida yaqin bo'lganini ta'kidlab o'tgan [Badoye' ul-bidoya, 17]. Shuningdek, "Vaqfiya" asarida "bu xoksorning ota-obosi ul hazratning (Sulton Husayn Boyqaroning – Sh.S.) abo va

¹Fors tilidan muallif tarjiması. Kitobda keltirilgan barcha tarjimalar muallifga tegishlidir. Boshqaga tegishli bo'lganda tarjimon ismi ko'rsatiladi.

ajdodi xizmatlaridakim har biri saltanat konining gavhari va shujoat beshasining g'azanfari erdilar – ulug' marotibg'a sazovor va biyik manosibg'a komgor bo'lg'on erdilar", - deya o'zining nasl-nasabiga ishora etgan [Vaqfiya, 641]. Otasi haqida esa mavzu talab qilgan joyda biroz gapirishga majbur bo'lgan joylari mavjud. Masalan, "Majolis"da Mir Shohiy nomli shoir jasadi Astroboddan vatani Sabzavorga olib kelingan paytda uning otasi bu yerda hukumat ishlariga boshchilik qilib turganligini aytib o'tadi [Vaqfiya, 306]. Uning qancha payt hokimlik qilgani va Sabzavordagi hayoti haqida boshqa ma'lumot keltirmagan. Ammo negadir biron bir asarida ota-onasi ismlarini tilga olmaydi. Faqat tog'alari Mir Said Kobuliy va Muhammad Ali G'aribiy haqida "Majolis un-nafois" tazkirasida bir oz to'xtaladi, u ham bo'lsa tazkira talabi nuqtayi nazaridan juda qisqa berilgan [Majolis, 335].

Shuni alohida ta'kidlash o'rinliki, Amir Alisherning ota-bobolari bilan bog'liq ma'lumotlar faqat shoir vafotidan keyin yozilgan asarlarda uchraydi. Masalan, Navoiy davridagi manbalarda bir ovozdan Amir Alisherning ota-bobolari oliy amirlar qatorida bo'lganlari ta'kidlangan bo'lsa-da, Mirzo Haydar Do'g'lotning hijriy 951, milodiy 1544-1545-yil yozilgan "Tarixi Rashidiy" asarida uning kelib chiqishi haqida boshqacha ma'lumot berilgan. Jumladan, unda "Navoiy asli uyg'ur baxshilaridan edi" deb ta'kidlangan [Do'g'lot, 121^b]. Semenov Navoiy va Husayn Boyqaro munosabatlariga doir maqolasida "baxshilar-devon, mahkama xodimlari" deb quruqqina tushuntirish bilan cheklansa, T. Sultonov o'z tadqiqotida boshqa bir munosabat bilan Abulg'oz Bahodirning ta'rifi va V. V. Bartoldning xulosasiga asoslanib, baxshi-kotiblarning mavqei va vazifalari haqida ancha tushuntirish beradi: "...Uyg'ur xalqi orasida savodxon kishilar ko'p bo'lgan. Ular yozuv-chizuvlarni yaxshi olib borishar va devon hisob-kitoblarini yaxshi bilar edilar. Chingizxon sulolasi davrida Movarounnahr, Xuroson va Eronda devon va mahkama xodimlarining barchasi uyg'urlardan edi. Uyg'ur harfi bilan hujjat to'ldiradigan Turkiston xonlarining kotiblari va amaldorlariga nisbatan asl ma'nosi budda ruhoniylarini anglatuvchi "baxshi" (sanskritcha "bxikshu") istilohi qo'llanar edi". V. V. Bartoldning taxminicha, "mazkur kotiblar chig'atoy xonlari dargohida musulmon madaniyati vakillaridan ko'ra taxtga yaqinroq turganlar va tarixiy voqealarni zikr etib borish tamoman ularning qo'llarida bo'lgan" [Pamyatniki, 104-105]. Tarixchi olim Chingizxon davrida butparast uyg'urlar dini jihatidan mo'g'ullarga, tili jihatidan esa Markaziy Osiyo xalqlariga yaqin bo'lganliklari uchun mo'g'ul xonlari ulardan unumli foyda-

langanlar, tabiiyki, uyg'urlar musulmonlardan ko'ra mo'g'ullarga yaqinroq hisoblanganlar, deb xulosa chiqaradi. Mo'g'ullar istilosining dastlabki davrlarida balki shunday bo'lgandir. Jahongir Amir Temur Ko'ragonning tarixi yoritilgan "Zafarnoma"da Sharafiddin Ali Yazdiy yozuv-chizuv ishlarini olib boruvchi kishilarni "baxshiyoni turk" deb atagan [Zafarnoma, 99^b]. Bundan ma'lum bo'ladiki, Temur saroyida yozuv-chizuvlarni asosan mahalliy millatga mansub kotiblar olib borishgan. Biroq, kotib o'rnida baxshi so'zini ishlatish mo'g'ul xonlaridan an'ana bo'lib qolgani sababli har ikki atama bir ma'noda qo'llangan. Demak, Temur davrida kotiblarni baxshi nomi bilan atalishiga an'ana deb qaraladigan bo'lsa, unda Mirzo Haydar Navoiyni "uyg'ur baxshilaridan" deb atayotganida uning millatini emas, balki ajdodi saroy kotiblaridan bo'lganini aytmqochi ekanligi ma'lum bo'ladi. Shu narsaga e'tibor qaratish kerakki, bu ma'lumot Mirzo Haydar asaridan boshqa XV-XVI asr boshida yaratilgan biror-bir manbada uchramaydi. Navoiy bilan shaxsan tanish bo'lgan tarixchilar va olim-u ijodkorlarning bunday ma'lumot bermaganliklari tufayli Mirzo Haydar ma'lumotiga ehtiyot bo'lib yondashish talab etiladi.

Ikkinchidan, Mirzo Haydar Navoiyning vafotidan sal ilgariroq, ya'ni hijriy 905/1499-1500 mil. yili Toshkentda tug'ilgan. Umrining asosiy qismi Koshg'arda va oxiri Hindistonda o'tgan. Unda Navoiy haqidagi ma'lumotlarni ulug' shoirni shaxsan tanigan kishilardan olish imkoniyati yo'q edi. Hatto umrining oxirini boburiylar saroyida o'tkazgan Xondamir ham Mirzo Haydarning Hindga kelishidan taxminan yetti yilcha ilgari vafot etib ketgan edi. Shunday bo'lgach, Mirzo Haydar bahs etilayotgan mavzu bo'yicha o'z ma'lumotlarini qayta tekshirib ko'rish imkoniga ega emas edi.

Uchinchidan, tarixiy asar yaratilish jarayonida muallif ba'zida yozma manbalarga emas, balki uzunquloq gaplarga tayanib, ularni fakt sifatida qayd etganligi fanga ma'lum. Tarixchi olim T. Sultonov XV-XIX asrlarda yaratilgan tarixiy asarlar mazmuniga bag'ishlangan tadqiqotida ta'kidlashicha, Mirzo Haydar ham ko'pgina o'rinlarda shu yo'ldan borgan [Pamyatniki, 192].

Navoiyning o'zi ota-bobolari temuriylar saltanatida "ulug' marotibg'a sazovor va biyik manosibg'a komgor bo'lg'on erdilar" degan ekan, birinchi navbatda uning o'ziga ishonmoq kerak. Mirzo Haydarning shaxsiy fikri keyingi asrlarda yaratilgan ayrim manbalarda ham uchraydi. Jumladan, "Bahr ul-asror fi manoqib al-axyor" (1624-yil, Balx), "Tom ut-tavorix" (1557-yil, Buxoro), Fahmiyning "Tazkirat ush-shuaro" (XIX asr, Samarqand), Sadr Ziyo tazkiras-

da (XX asr, Buxoro) ham qisqa tarzda “Amir Alisherning ajdodlari uyg’ur baxshilaridan” degan qayd mavjud [Bahr ul-asror, 160^a; Хайитметов 1972, 184; Fahmiy, 36^a; Sadr Ziyo, 20^a]. E’tibor berilsa, ushbu bir xil ma’lumot faqat O’rta Osiyoda yaratilgan manbalarda uchramoqda. Shunisi qiziqki, “Tarixi Rashidiy” asarini chuqur o’rgangan tarixchi T. Sultonov ham uning nusxalari O’rta Osiyo va Sharqiy Turkistondan tashqarida, xususan, Yaqin Sharqda tarqalganligini alohida ta’kidlagan. Amir Alisherning “baxshi”lardan ekanligi haqidagi keyingi davrlarda uchragan ma’lumotlar Mirzo Haydar asaridan olinganiga shubha yo’q.

Xondamirning “Habib us-siyar” asarida (1524-yil tugatilgan) birinchi marta Navoiy otasining ismi zikr etiladi. Unda qayd etilishi-cha, shahzoda Mirzo Sulton Ibrohim b. Alauddavla b. Boysung’ur b. Shohruh Mirzo Samarqand hukmdori Abu Sa’id Mirzo huzuriga elchilar yuborilganda, ularga hamrohlik qilish Amir Alisherning otasi G’iyosiddin Kichkinaga topshirilgan [Habib us-siyar, 570^a]. Mirzo Haydar Do’g’lot ham uning otasi nomini Amir Kichkina tarzida keltiradi [Do’g’lot 121^b].

Navoiy vafotidan keyin 1521-1522-yilda yozilgan Faxriy Hirotiyning “Latoifnoma”sida shunday keltiriladi: “Mirning tarjimai holidan xabardor mo’ysafid tarixchilar va to’g’ri so’zli dunyo ko’rganlar o’z asarlarida shunday keltiradilarkim, Mirga amirlik mansabi merosiydur. Uning otasi Amir Kichkina sulton Abu Saidning xizmatida edi (gap Abu Sa’id Mirzo Xuroson taxtini egallagan 1457-yildan keyingi davr haqida ketmoqda – Sh.S.). Garchi muhr-u mansabi bo’lmasa ham katta hurmatga ega edi. Ona tomonidan bobosi Amir Shayx Abu Sa’id Chang Mirzo Boyqaro xonadonida amir ul-umaro edi. Mir o’n yoshligidan Bobur Mirzo xizmatida bo’lib, (sulton) uni farzandidek ko’rardi. Mir zamon sultoni (Husayn Boyqaro) bilan maktabda hamsuhbat va hamsaboq edi. Ular qachon boshlariga baxt qushi qo’nsa, bir-birlarini unutmaslikka ahd-u paymon bog’lashgan ekan” [Hirotiy 1944, 133]. Tazkira muqaddimasidagi ishoraga qaraganda, u mazkur ma’lumotlarda kimgadir suyangan. Balki Faxriy bizga yetib kelmagan qandaydir manbaga asoslangandir. Bu bizga qorong’i. Shunday bo’lsa ham nega Navoiyning ona tomonidan bobosi ismini ko’rsatib, ota tomoniga e’tibor bermaganligi taajjublanarli bo’lib turmoqda. Bu esa Xondamir asarlaridagi ma’lumotlar ruhiyatiga, shuningdek, Navoiyning o’zi “ota-otadin yetti pushtga degincha” degan e’tirofiga mantiqan bog’lanmaydi. Shu jihatdan olimlar Abu Sa’id Changni ona tomonidan deb ko’rsatilishi kotiblar xatosi bo’lishi mumkin deb o’ylashgan. Chunonchi, Y.E.Bertels yoza-

di: "Alisherning bobosi Abu Sa'id Chang Boyqaroning Qandahordagi qisqa davrli hukumati paytida uning devonida amir edi. Uning o'g'li, ya'ni Navoiyning otasi G'iyosiddin Kichkina Mansurning ko'kaldoshi edi" [Бертельс 1965, 25]. Biroq shu o'rinda aytish kerakki, G'iyosiddin Kichkinaning aynan Mansur bilan emikdosh bo'lganini ham, Qandahorda amir bo'lganini ham Bertels qayerdan olganini aniqlab bo'lmadi. Ammo Bertelsning Qandahor bilan bog'liq taxminida jon bor. Agar biz Husaynning bobosi Boyqaro Muhammad tarixiga nazar tashlasak, qiziq ma'lumotlarga duch kelamiz.

Boyqaro xonadoni fojeasi

Mirzo Boyqaro Amir Temurning ikkinchi o'g'li Umarshayx Mirzo¹ va andijonlik zodagon Xizr O'g'lonning qizi Mulkat Oqodan tug'ilgan bo'lib, Amir Temur vafot etganda 12 yoshda, akasi Iskandar 21 yoshda bo'lgan [Zafarnoma, 491^b]. Shunday qilib, Boyqaroning tug'ilgan yilini 1392-1393-yillar qilib belgilash mumkin. Biroq uning akasi Iskandar Mirzoning tavallud sanasi aniq qilib hijriy 786, mil. 1384-yil ekani aytib o'tilgan. Umarshayx asosan Andijonda yashab, imperiyaning shimoli sharqiy hududlarini boshqargan. Chunki Amir Temur 773/1371-1372-yil Andijonni zabt etganda uni 17 yoshli Umarshayxga topshirgan edi [Натанзий 114; 191-192]. Samarqandda yashagan davridayoq Umarshayx uylangan bo'lib, birinchi xotinidan Pir Muhammad va Rustam ismli o'g'illari tarixda qayd etilgan. Hijriy 794 / mil. 1392-yilda Amir Temur Eronga yurish qiladi. Umarshayx ham u bilan birga ketadi. Temur 795/1392-yilda Muzaffariylarni mag'lub etib, Fors (poytaxti Isfahon) mamlakatini egallaydi. Fors mamlakati shahzoda Umarshayx Mirzo boshqaruviga topshiriladi [Zafarnoma, 234^b, 239^b]. Shu paytdan boshlab temuriylar hozirgi Afg'oniston va Eron hududlarida mustahkam o'rnashadilar. Umarshayx Sherozni o'zining poytaxtiga aylantiradi. Umarshayx shundan so'ng oilasi va yosh bolalarini olib kelish uchun o'z odamlarini Andijonga yuborgan [Натанзий, 199]. Amir Temurning Yaqin Sharqdagi navbatdagi 5 yillik urushi 794/1392-yilda boshlanganligi inobatga olinsa, Umarshayxning oilasi hozirgi O'zbekiston hududidan Eron yerlariga ko'chganda Iskandar Mirzo taxminan 9-10 yoshligida, Boyqaro Mirzo esa emizikli yoshda bo'lgan, deyish mumkin. Sharafiddin Ali Yazdiyning yozishicha, Umarshayx Sherozda bir yil turgan va keyin Amir Temur tomonidan Suriya yo'lidagi Diyorbakrga ko'mak uchun chaqirtirilgan [Zafarnoma, 253^a]. Umarshayx

¹Amir Temurning 4 nafar o'g'li bo'lgan: Muhammad Jahongir (1377-1378 yillarda vafot etgan), Umarshayx Mirzo (1354-1394), Mironshoh Mirzo (1366-1408) va Shohruh Mirzo (1377-1447). Umarshayx Amir Temurning To'lin Oqo ismli ikkinchi xotinidan tug'ilgan.

to'ng'ich o'g'li Pirmuhammad bilan otasining yoniga jo'nab ketadi, hokimiyatni esa ikkinchi xotini Mulkat Oqodan tug'ilgan o'g'li Iskandar Mirzoga topshiradi. Bu paytga kelib, 40 yoshda bo'lgan Umarshayx 796/1394-yilning Rabi' ul-avval oyida to'satdan Kurdistondagi Muxtasriy qal'asi devorlari yonida minoradan otilgan o'qdan halok bo'ladi. Sohobqiron farmoniga binoan u Sherozdagi Aryati qabristoniga dafn qilinadi, keyinchalik esa jasadi asl vatani Shahrisabzga ko'chiriladi. Yazdiyning yozishicha, uning ayollari Sevinch Qutlug', Mulkat Oqo va Beka Mulk Oqo hamda uning farzandlari, jumladan Iskandar Sherozda qoldiriladi [Zafarnoma, 254^b]. Fors mamlakatini boshqarish Umarshayxning katta o'g'li 24 yashar Pirmuhammadga topshiriladi [Zafarnoma, 254^a]. Uning ukasi Rustam Mirzoga Ajam Iroqi (poytaxti Isfahon) topshiriladi. Mulkat Oqodan tug'ilgan Iskandar Hamadonning hukmdori etib tayinlanadi. Tabiiyki, o'sha yillar qoidasiga ko'ra, Mulkat Oqo kichik o'g'li Boyqaro bilan Iskandar homiyligi ostida yashaydilar. Oradan ko'p o'tmay, Amir Temur siyosiy parokandalikning oldini olish maqsadida beva Mulkat Oqoni kichik o'g'li Shohrux Mirzoga nikolashga qaror qiladi [Matlai sa'dayn (a), 104]. Boyqaro Iskandarning yonida qoladi, onasi esa Hirotga ko'chib o'tadi. Tez orada, ya'ni 1395-yilda Mulkat Og'a o'g'il tug'adi, unga Suyurg'atmish Mirzo deb nom qo'yiladi.

... Amir Temur vafotidan so'ng shahzodalarning taxt uchun kurashlari boshlanib ketadi. Amir Temurning o'g'li Mironshoh 1408-yilda Qora Qo'yunlu turkmanlar bilan to'qnashuvda halok bo'ladi. Ozarbayjon va Ajam Iroqi yerlari turkmanlar qo'lga o'tadi. 1410-yilda suiqasd natijasida Umarshayxning katta o'g'li Pirmuhammad ham vafot etadi. Sheroz Iskandar tasarrufiga o'tadi. U ukasi Boyqaro bilan birga Hamadondan Sherozga ko'chib o'tadi. Sal o'tmay, Iskandar Ozarbayjon va Iroqni qaytarib olishga muvaffaq bo'ladi. Iskandar Mirzo Fors va Ajam Iroqini mustaqil boshqara boshlaydi. Shohruh Mirzo farmoni bilan (ehtimol Mulkat Oqo tashabbusi bilandir) 1412-yilda Boyqaro Ajam Iroqiga hukmdor etib tayinlanadi. Unga Hamadon, Vuruju, Naxovand va Luriston yerlari topshiriladi. Navoiyning bobosi Amir Shayx Abu Sa'id Mirzo Boyqaro xonadonida amir ul-umaro lavozimida faoliyat ko'rsatganligi haqidagi Faxriy Hirotiy ma'lumoti shu davrga taalluqli bo'lsa kerak [Hirotiy 1944, 133]. Ayni ma'lumotni qoldirgan Som Mirzo Navoiyning bobosi ismini Abu Sa'id Bek deb keltiradi [Tuhfai Somiy, 167^a]. Bundan shunday xulosa chiqadiki, Abu Sa'id Bek Mirzo Boyqaroga juda ham yaqin inson bo'lgan. Hatto taxminimizcha, ayni Abu Sa'id Boyqaro Mirzoga emikdosh-ko'kaldosh bo'lgan bo'lishi mumkin va shu jihat-

dan Boyqaro qayerda yashamasin, u bilan birga bo'lgan.

1413-yili Iskandar Sherozdan Isfahonga o'tadi va u yerni o'z poytaxtiga aylantiradi. 817/1414-yili Iskandar Mirzo Shohruhga bo'ysunmay qo'yadi, jahli chiqqan hukmdor lashkar jo'natib Isfahonni qamal qiladi. Iskandar taslim bo'ladi. Shohruh Iskandarni hibsga olib, Isfahonni Rustam Mirzoga, Sherozni esa nevarasi Ibrohim sultonga topshiradi. Iskandar ukasi Boyqaro Mirzoni Shohruh qaroriga qarshi chiqishga undaydi. 1415-yili Boyqaro Ibrohim Sultonni Sherozdan quvib chiqaradi. Shohruh g'azab bilan Sherozga bostirib boradi va Boyqaro Mirzoni shahzoda Qaydu Mirzo boshqarayotgan Qandahorga surgun qiladi [Matlai sa'dayn (b), 298]. Boyqaro Qandahorda ikki yil yashaydi: 1415-yildan 1417-yilgacha. U yerda ikki temuriyzoda: Qaydu Mirzo va Boyqaro Mirzo o'rtasida yuzaga kelgan qarama-qarshilik bois 820/1417-yili Shohruh Boyqaro Mirzoni Qandahordan Samarqandga surgun qiladi [Matlai sa'dayn (b), 327]. Boyqaro Mirzoning keyingi taqdiri noma'lum va hech bir tarixiy manbada qayd etilmagan. Shu yerda Y. Bertelsning Abu Sa'id Boyqaroning amiri bo'lgan degan taxminini tasdiqlashimiz mumkin. Boyqaro Qaydu Mirzo bilan Qandahorni boshqargan. Navoiyning bobosi Abu Sa'id Bek ham uning eng yaqin kishisi va sadoqatli mulozimi sifatida Qandahorga kelgan bo'lishi mumkin. Boyqaro Mirzoning Qandahorga surgun qilinishi zindonband qilinish emas, balki jazolangan temuriy shahzoda sifatida chekka o'lkalarda yashashga majbur qilinishi sifatida tushunilishi lozim. Shohruh hukmdorligi davrida ana shunday isyonkorligi uchun yuzi shuvut bo'lgan va qattiq jazolangan Boyqaroni Mir Alisher nazdida tarixiy asarlarda oqlash va ayni chog'da ular bilan faxrlanishning iloji yo'q edi. Temuriylar tarixiga soya tushirmaslik tarafdori bo'lgan Mir Alisherning Boyqaro xonadoni va o'z ota-bobolari ismlarini tilga olmay o'tishining sababi shu bilan izohlanishi mumkin.

Husayn Mirzo va Alisher Navoiyning otalari haqida

Manbalardan bizga ma'lumki, Husayn Boyqaro 842-yilning Muharram oyida – milodiy 1438-yilning iyul oyida Hirotning shimoli-sharqiy tomonidagi Davlatxona nomli temuriylarga tegishli qo'rg'onda tug'ilgan [Habib us-siyar, 670; Lubb ut-tavorix, 145^a]. U Navoiydan 3 yosh katta bo'lgan. Boyqaro Mirzo xonadonining Qandahordan keyingi hayoti manbalarda qayd etilmagan. Shu bois Boyqaroning Qandahordan chiqarilgan 1417-yildan Husayn tug'ilgan 1438-yilgacha bo'lgan oraliqda ularning qayerda yashagani va Alisherlarning oilasi bilan birga kechirgan hayotlari tafsiloti bizga

ma'lum emas. Bizningcha, ayrim ma'lumotlarni nazarda tutish ham xato bo'lmaydi. Biz yoddan chiqarmasligimiz kerakki, Boyqaro Mirzoning onasi Mulkat Oqo 844/1440-yilgacha hayot bo'lgan [Matlai sa'dayn (b), 104]. U nabiralarni tashlab qo'ygan bo'lishi mumkin emas. Buvi tirikligida G'iyosiddin Mansur Amir Temurning qizidan tug'ilgan Sulton Husayn ibn Amir Muhammad ibn Amir Musoning qizi Feruza Begimni o'z nikohiga oladi. Feruza Begimdan Boyqaro (1430-1487), Husayn (1438-1506) va bir qiz dunyoga keladi. G'iyosiddin Mansur hijriy 849/1445-1446-yil vafot etgan [Matlai sa'dayn (b), 372; Mir Yahyo Qazviniiy 145^a]. Feruza Begim esa hijriy 874 / Muharram oyining 14-kunida / mil. 1469-yil 25-iyulda vafot etadi [Matlai sa'dayn (b), 644; Mir Yahyo Qazviniiy 145^a]. Shundan ham bilsa bo'ladiki, Boyqaro Mirzo Samarqandga jo'natilgandan so'ng Mulkat Oqo o'z nabiralarning yagona tayanchiga aylanadi. U bu vaqtda o'g'li Suyurg'atmish Mirzo bilan Kobulda yashar edi [Matlai sa'dayn (b), 343]. Suyurg'atmish Mirzo hijriy 821/1417-1418-yili Shohrux Mirzo tomonidan Kobul va G'azni yerlariga hokim qilib tayinlangan edi. Boyqaro xonadoni a'zolari bir muddat Kobulda istiqomat qilgan bo'lishlari ham mumkin. Suyurg'atmish Mirzo hijriy 830-yil Muharram oyining 16-kunida /1426-yil 17-noyabrda vafot etadi [Matlai sa'dayn (b), 480]. Biroq Mulkat Oqo Hirotga qaytganmi yo'qmi, noma'lum. Faqat Mulkat Oqo Kobulda vafot etgani va uning jasadini Balxga keltirilib, o'zi bino etgan madrasa sahnida dafn etilgani ma'lum [Файзиев 1995, 301].

Manbalarda Husaynning otasi G'iyosiddin Mansur, Alisherning otasi G'iyosiddin Kichkina tarzida qayd etilgan. Alisher Navoiy va Husayn Boyqaro bolalikdan birga tarbiyalanganlar. Buni zamon-doshlari ham, ularning o'zlari ham tasdiqlaydilar. Ushbu fakt ularning ota-bobolaridan davom etib kelayotgan sulolaviy yaqinlik hech qachon uzilmaganini bildiradi. Biroq, shu yerda savol tug'iladi. Nega manbalarda Alisherning otasi Kichkina laqabi bilan keltiriladi?

Faxriyning Amir Kichkina haqidagi ma'lumotlaridan ikki muhim xulosa chiqarish mumkin. Birinchisi, Faxriy bizga ma'lum manbalarning ichida birinchi bo'lib, Amir Kichkina Sulton Abu Sa'id Mirzo saroyida xizmat qilganini yozib qoldirgan. Bu gaplarda jon bor. Abulqosim Bobur vafot etib, Xurosonda to's-to'polon boshlanganda shahzodalar birin-ketin taxtga o'tirishar va sal o'tmay biri ikkinchisining siquviga bardosh bera olmasdan Hirotni tashlab qochar edi. Shunday sharoitda taxtni Mirzo Ibrohim egallaydi. U Hirot taxtni saqlab qolish maqsadida o'z atrofiga saltanat ulug'larini yig'adi va Abu Sa'id bilan ittifoq tuzishga harakat qiladi. Buni Hirot saltana-

tinging obro'li arboblardan bir nechasini sulton Abu Sa'id qoshiga yuborishida ko'ramiz. Elchilar Shayx Nuriddin ibn Bahouddin Umar, Shayx Shamsiddin Jomiy va Amir Burhoniddin bo'lib, ularni kuza-tib boruvchi hamroh sifatida Alisherning otasi G'iyosiddin Kichkina tayinlanadi. Abu Sa'id ularni izzat-ikrom bilan qabul qiladi va kuza-tib qo'yadi [Habib us-siyar, 570^a]. Demak, Abu Sa'id Mirzo G'iyosiddin Kichkina bilan muloqotda bo'lgan. Tarixiy yilnomalardan ma'lumki, o'sha yiliyoq Abu Sa'id Hirotni egallaydi. Sulton Abu Sa'id Abulqosim Bobur amaldorlaridan bir qanchasini o'z saroyida qoldir-ganida G'iyosiddin Kichkinani ham hamsuhbat sifatida qoldirgan bo'lishi ehtimolga yaqin. Zotan, Shohruxning nevarasi Mirzo Ibrohim o'zi uchun hal qiluvchi ahamiyatga ega bo'lgan muhim vazifani G'iyosiddin Kichkinaga topshiribdimi, demak u shu paytda saltanatning obro'li kishilaridan bo'lgan. G'iyosiddin Kichkinaning Abu Sa'id davrida tirik ekanligi zamonaviy navoiyshunoslikdagi "Navoiyning otasi shoir yoshligida (11-12-yoshlarda) vafot etgan" degan aqida-ni noto'g'ri ekanligini ko'rsatadi¹. Ikkinchisi, "Habib us-siyar"da G'iyosiddinning amirlik davri haqida gapirila turib, rasmiy ohang-da G'iyosiddin Kichkina deb ko'rsatilishi Faxriy ma'lumotlari bilan birlashtirilganda, bu laqabning ulug'lovchi sifatga ega bo'lganligini ko'rsatadi. Shu o'rinda Kichkina laqabining kelib chiqishi haqida mantiqiy faraz qilib ko'rish mumkin. Saroy ahli ularning ismlari bir xil bo'lganligidan, amirning o'g'lini farqlash uchun G'iyosiddin Kichkina deb atagan bo'lishlari ehtimolga yaqin. Mazkur laqab ko'kal-doshlik belgisi kabi temuriylarga yaqinligini izohlab turgani uchun bir umr uning nomiga qo'shib aytilgan bo'lishi mumkin.

Som Mirzo Safaviyning "Tuhfai Somiy" tazkirasida Faxriy ma'lumotlari deyarli takrorlangan [Tuhfai Somiy, 167^a]. Biroq undan farqli ravishda Navoiyning otasi Kichkina Bahodir tarzida tanishtirilgan. Tazkira yozilgan davr Navoiy davriga nisbatan yaqin bo'lgani uchun bu o'zgartirishda biror ma'lumotga tayanilgan deb o'ylashga asos bor. "Temur tuzuklari"da aytilishicha, qaysi amir mamlakat yo bir qo'shinni yengsa, unga birinchi navbatda tug' berib, bahodirlik laqabi rasmiy ravishda uning nomiga qo'shib yozilgan. So'ng chega-ra viloyatlaridan biriga hokim etib tayinlangan (Темур тузуқлари 1991, 78]. G'iyosiddin Kichkinaning bizga ma'lum faoliyatiga nazar tashlaydigan bo'lsak, Som Mirzoning ma'lumoti asosidek ko'rinadi.

¹Ayniy Alisher 12 yoshdalgida otasi vafot etgan deb hisoblaydi. Qarang: Айний С. Танланган илмий асарлар. Тошкент, Фан, 1978, 119.

Xulosa

Amir Alisherning hayoti va ijodi 100 yildan beri izchil o'rganib kelinayotgan bo'lsa-da, tarjimai holi to'liq tiklanmadi. Bugungi kun kitobxoniga ma'lum shoir tarjimai holi o'tgan asr boshida rus olimi V.V.Bartold tomonidan taqdim etilgan materiallar asosida shakllantirildi. Garchi olim o'zining "Mir Ali Shir va siyosiy hayot" asarida shoir hayotiga oid barcha ma'lumotlarni yig'ishni o'z oldiga maqsad qilib qo'ymaganini e'tirof etgan bo'lsa-da [Бартольд 1964, 200], bu asar dunyo navoiyshunosligida o'z ahamiyatini yo'qotgani yo'q. Albatta, insof yuzasidan aytmoq lozimki, o'tgan davrda navoiyshunoslikda shoir hayoti bilan bog'liq bir qancha yangi ma'lumotlar ilmiy iste'molga kiritildi. Biroq ular ham V.V.Bartold belgilab ketgan "real obraz"ni mustahkamlashga bo'ysundirildi. Holbuki, Alisher Navoiyning hayoti tafsilotlari bilan bog'liq ma'lumotlar siyosiy yondashuvdan xoli ravishda, uning asarlarida berilgan ishoralar, shoir zamondoshlari ma'lumotlarining qiyosiy tahlili orqali tekshirib borilishi lozim edi. Afsuski, "maqsadli qolip"ga solingan tarjimai hol ulug' shoir va davlat arbobining haqiqiy hayot yo'lini yoritishga imkon bermadi. Hatto shoirni oddiy xalq vakili sifatida ko'rsatishga urinishlar uning ota-bobolari mavqelarini pasaytirish, shoirning kelib chiqishini avom toifasiga bog'lashga olib keldi. Uzoq yillik tadqiqotlarimizda shunga amin bo'ldikki, qo'lga kiritayotgan manbalarimizda bir tafsilot atrofida bir-biridan farq qiluvchi sanalar va xulosalar uchraydi. Bu, o'z-o'zidan, dastlabki izlanishlar yuzasidan chiqargan xulosalarimiz bilan cheklanmay o'sha davr manbalarida sochilib ketgan turli ma'lumotlarni bir tizimga solish va yanada xolis ilmiy natijalar olish ishlarini davom ettirishimizni taqozo etadi.

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On Navo'i's Ancestors

Abstract

In the available sources there is almost no information which might produce a full impression of Alisher Navoi's ancestors. The poet himself said a sentence or two when the subject required. The information presented in the works of his contemporaries is fragmentary and, in some cases, logically not connected with one another. This article provides a comparative analysis of the information in the manuscript sources and introduces first initial views on the great poet and statesman's relations with his ancestors and his relationship and position regarding the Timurids.

Key words: Alisher, Barthold, Timurids, Boyqaro, Navo'i studies, Sultan Husayn, Babur, Khurasan, Herat.

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Keeping Harmony of Poetical Units in the Translation of a Poem

Abstract

Translation in general and poetry translation in particular is considered to be the most difficult and complex task to perform. There are a lot of people who have been trying to render the beautiful representatives of fine literature of the world to the TL. In most cases, the translator comes across with the difficulty of reaching the harmony between the form and the meaning in this process. The article discusses the process of reaching the harmony between the original and translation texts' form and meaning. In a broad sense, it is logical enough to consider that to translate a poem is much easier than, for instance, rendering of novels, stories and any other types of written genre of a literature, because of its shorter forms. Nevertheless, the paper will answer to the question whether this shallow "easiness" provides the required quality or creates artificial obstacles on the way of a proper understanding of the translated poetic text by receptors.

Key words: poetic translation, harmony, poetics, rhythm, form, meaning, foot, poetic embroidery, pragmatic meaning.

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Introduction

Poetic translation is of a great importance in the process of acquisition of the national poetry to the globe. Rendering the pearls of literature to the world languages is a practice which makes the nation's literature well-known to the world. Being a transparent

display of culture and everyday life of a nation, literature contains great chunks of very valuable information about people it belongs to. Because of this fact, any kind of literature, first of all, plays an important role in international communication; secondly, be it in the form of prose or poetry, any literary text is constructed of a lot of linguistic intricacies. Except from vast varieties of structures and stylistic registers, literary text will always have pragmatic and cultural specifics that bestow the uniqueness on it. These characteristics are the main reasons why the translation of a sample of fine-literature is considered to be one of the most difficult and challenging one among other types of translation; this thesis gets almost axiomatic one, when we are dealing with a poetic translation, which requires the recreation of not only the meaning but in ideal the form as well; that includes the transformations of rhythm, rhyme, foot, meter and all the poetic devices without which it is impossible to imagine any poem. Rendering a poetic unit, therefore, means not only dealing with the language, but with the culture of a ST, as well. As it was fairly noted by a prominent translator and linguist Eugene Nida: "differences between cultures may cause more severe complications for the translator than do differences in language structure" [Nida 130].

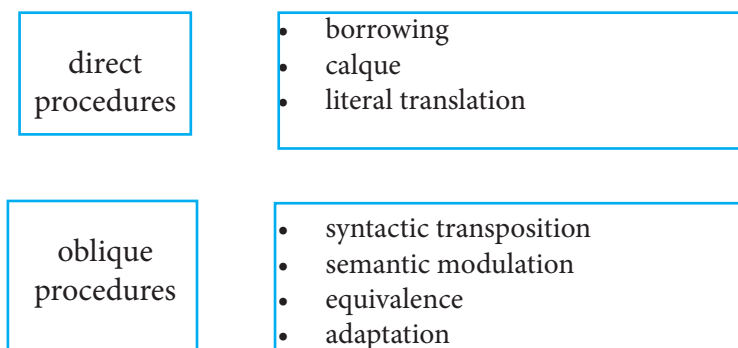
The texts of rubaiyat and ghazaliyat of Islamic classical literature have a very specific imagery system, which involves a vast use of metaphors, similes, and many more kinds of stylistic devices. In some sources, the idea is so complicated that a special use of explanatory texts will be needed in order to understand them in SL. In most cases, the translation of such kind of literature does not consist of only rendering of the words and structures of the original. A good understanding of the poetical value and traditions of the text will be the key in the creation of a quality poetic text in TL.

Always serving two masters, that are the language of a ST and TT, any translator will come across with the moral dilemma. This issue becomes even more actual in terms of the poetry translation. Most scholars, who consider the translation of a poem as an impossible mission, rely on the fact that translator will never be able to render the form that includes the meter, rhythm and rhyme. It is a fair point as mostly, as there is no any language that will be similar to the other one in terms of phonetic and phonological level, we could say that we are not able to render the quality of the form of an original. Nevertheless, a poem is not only the form. Form is a crucial part of it, but it is a part, not the whole poem. The other part of a poem is its

meaning that carries a communicative message to a reader. It is very important to mention, that most of the cases, the meaning is very closely tied to the poem, and so, any troubles on rendering of a text into the TL will definitely have negative consequences in the meaning transfer. Nonetheless, taking into consideration the fact that there are vast varieties of transformations available in the process, we can afford and should aim to have a good poetic translation.

Translation procedures and strategies

There are several strategies and methods suggested by different scholars in order to meet the challenge of translation of the culture specified items. For instance, two French linguists, Vinay and Dalbarnet, who have contributed a lot into the issues of the equivalency in translation along with Jakobson, Nida and Taber, Catford, House, Baker, have stated two main types of translation procedures: direct and oblique, which include the following:



As it can be seen from the graph above, in case of the direct translations there is a big chance of keeping mostly the structure of a poem. This method can also be used to create the poem that will be read as a translation. Formalist scholars, who do not see any plausible reason of translation poetry without keeping the structural characteristic, value the procedures of the direct translation. The advantages of this method could be seen in the fact that, it is very useful in the translation of cultural specific words and combinations; moreover, it will allow enrich the TL with neologisms. Finally, a translator can easily proof the highest level of the formal correspondence to the ST. On the other hand, the disadvantages of the direct translations procedures can be clearly seen in the pair of the languages of ST and TT, which do not relate each other. In this case, borrowings, calques and literally translated words will look like extremely artificial and odd. The text will be written in a TL but it will

not have the coherence and cohesion of the language. The translation will look like a puzzle, which in its turn will not find its place in a foreign culture. To make long story short, when a translator gets a precise formal correspondence to the text of the original, in most cases, it will be on the cost of the meaning.

Oblique procedures are complete antagonist to the formal translation. These procedures suppose a complete transformation of the form for the sake of the recreation of the meaning. Using syntactical transpositions is a very reliable way of providing the coherence and cohesion and natural sentence flow of the TL. In the pair of Uzbek-English, it will be a must-have procedure if we take into consideration the fact that the sentence structure in Uzbek requires the formula of: "S+OBJ+P"; whereas the English sentences are made according to the formula of: "S+P+OBJ".

The main advantage of semantic modulation is to make the idea, usually culturally specified one, available and understandable to the TT reader. In a sense, translator explains the idea of the ST to the reader; the translator act as a facilitator. Background knowledge of the translator plays a huge role in this process. The greatest disadvantage of the method happens on the formal level, where the ST completely loses its culture bonds. The process of adaptation is very close to the former one. The greatest difference between them is that in the case of a translation adaptation, the translator replaces a cultural unit or idea of ST with another culture bond word or idea of TT. Another version of adaptation can be formal one, where the translator cut up the text of the original to make it smaller, or replaces all the advanced vocabulary with more common words in order to make the process of reading easier for children, for example. Equivalence of the translation is the situation where the ideas and the words of SL are replaced by equal ideas and words of the TL. Various scholars outsource different type of equivalency; mostly they can be seen in grammatical, lexical, semantic levels of the language.

Literature review

The process of poetic translation is an extra-laborious one. From the very early periods when people started renderings of written materials into different languages, due to its formal and poetic characteristics the texts of poems gained the reputation of "impossible to translate". While having several peculiarities on phonetic-phonological level such as alliterations, rhythm, meter, foot; lexical level i.e. due to the differences in the structure – in

analytical language which is English the structure of a word will not mostly correspond to the words in agglutinative language such as Uzbek; semantic level, for instance, polysemy, homonymy, symbolic structures and so on – we do not agree with the idea of poetry's being "untranslatable". If it were really impossible, we would neither have all those beautiful pearls of the world literature translated into so many languages, nor have the debate on this theme.

We would agree that translating a poem is more challenging than, for example, with all due respect, the translation of a scientific article. The difference between these two fields of translational studies is in their effect on a human. Being a language of facts, scientific translation has exact rules and procedures to follow; there is no way to have emotions or polysemy and etc., which would cause any ambiguity to the final text. On the other hand, poetry is more the result of human's imagination, emotional state, inspiration and mood rather than mind and cognitive functions. As the result, in order to understand the poem, one should be able experience the same fluids of inspirational state and imagery of the poet. A very bright example for this would be hugely known sonnets of William Shakespeare and their ability to touch, especially, English speaking people who enjoy them; and ghazals and rubaiyat of Alisher Navoi and the emotional response they cause in the hearts of Uzbek speaking people. It is a very well-known fact that poems, no matter what the source language is, will not have the same effect on every single people who read them in SL. It is impossible, as the perception, digestion and interpretation processes of a poem will depend on the personal characteristics of a reader and their environment that shapes the taste for poetry or any other piece of a fine literature, in general. I personally believe, a lot of people have some difficulties with the process of translation. Nevertheless, I am deeply convinced that the reason for this is in the complex nature of poetry itself and very ambiguous standards for its translation. There have been a lot of brilliant scholars who have contributed to this field a great deal such as A.Lafavere, J.Holmes, J.Munday, C.Edmond, J.P.Vinay, J.Darbelnet, J.C.Catford, J.Levy, A.Pym, L.Venuti, D.Robinson, E.Nida, V.N.Komissarov, V.G.Gak, L.S.Barkhudarov, Ya.I.Retsker, A.D.Shveytser, L.K.Latyshev, N.K.Garbovskiy, V.V.Bibikhin, I.S.Alekseeva, N.M.Nesterova, G.Salomov, N.Komilov, J.Sharipov, Sh.Sirojiddinov, Q.Siddiqov, M.Holbekov, M.Q.Baqoeva, G.K.Odilova, H.Karomatov, S.Olimov, M.Sobirov, Z.Isomiddinov, R.Karimov, R.Fayzullaeva, M.Javburiev, S.Shukrullayeva, A.X.Abdullajonov, Y.Nurmurodov, N.Urmonova,

L.Xodjaeva, E.Z.Ochilov, K.J.Juraev.

Investigating the progress of ghazal, we have found out that despite of its pure oriental origination, ghazal is a novel poetic genre neither for Europe nor for the New World. There are very good composed ghazals in English, German, French, Hebrew and Spanish. A beautiful tradition of ghazal, started in the East, and was introduced to Europe through the translations of works of Saadi Shirazi's "Gulistan" and "Bustan" made by the traveler and scholar Adam Olearius (1671 A.D.) in the seventeenth century. To be fair, one should point out the fact that the acquaintance of the west and east through the literary pearls of poems started with the translation of Persian literature to the German language. From German, then it spread to other European languages. The journey of great Navai to the west started in the second half of XVI century, with the translation of "Sabbai Sayyar" ("Seven planets" – the fourth dastan of "Khamsa" of Navai(1484)) into Italian language. For some time after this event, western scholars such as G.Fluegel, A.Kraft, Hammer, K.Brokkelman, S. De Sasi, H.Vamberi, M.Hartman collected, explored and analyzed the manuscripts and memories of the contemporaries of the great poet.

Research methodology

The main focus of the paper is concentrated on the translation process of the same ghazal done by several translators and their "presence" in the ultimate translations. The research explores various translated text formally, semantically and poetically in order to get the glimpses of the commonalities and differences.

To provide the scientific value of the article the methods of comparative and descriptive analyses are used in order to discuss the harmony of the translations and the original texts structure, language and meanings.

Analysis and results

The article will discuss the current issues of ghazal translation. As the objects of the analysis conducted in this article the three translated versions of a ghazal by a prominent Uzbek poet and philosopher Alisher Navai "Qaro kozoom" were chosen. The translations of "Qaro kozoom" into the English language has been published 3 times so far. The first translation appeared in 2000, in "Ummondan durlar" (Pearls from the ocean)– translations of ghazals, sayings and rubaiyat of Alisher Navoi by Qosim Ma'murov

and Leonid Kmetyuk. Second time this ghazal was included into the book of poetic translations of ghazals of great Navoi in 2015 – under the name of “Selected gazels of Navoiy” by Dinara Sultanova. Finally, Dennis Daly in his “Twenty-one ghazals” published in 2016. All the translations analyzed in the article are made from Uzbek into English. The comparative and parallel analysis of all three translated texts will provide us with the chance of exploring the levels of harmony provided by the translators in each case.

“Qaro kozoom” – literally means “my black eye”, but the meaning of “my dark eyed person, friend or beloved” is clear from the context through. Navoi did not write a ghazal about his own eyes, of course, the author uses synecdoche – he says “eye” meaning “person”; therefore, “qaro kozoom” will be rendered as “my dark/black eyed” in the article. In Sufi symbolism, eye represents a perfect human – it sees only others and never sees itself. Najmiddin Komilov asserts that it is devoted to spiritual mentor. According to Alibek Rustamov ghazal is devoted to a friend and the main character is a man. The analysis of this ghazal was done by other prominent Uzbek scientists such as Natan Mallaev, Ismatullo Abdullaev and Nusratullo Jumaev. Despite its simple look at first sight, the interpretation of this ghazal requires from the reader some knowledge of Islam, Sufi doctrine, Persian and Turkic literature in general and works of Navoi in particular. The ghazal consist of 8 stanzas and 16 lines. The rhyme scheme is a-a; b-a; c-a; d-a; e-a; f-a; g-a; h-a. According to its type it is a musalsal ghazal – the story of the poem develops throughout the text, from the beginning – matla, to the end – maqta. In the text of the original the words “fan, vatan, chaman, rasan, kohkan, shikan, tikan, kafan, anjuman” are forming the rhyme, which is an essential part of any gazal; the word “qilg’il” (“do”, “make” or “do make!”) is used as a redif – the word that is repeated throughout the poem at the end, right after the rhyming words. The first two lines are considered as a “shoh-bayt” or “husni matlaa” – the initial stanza with a great ornamentation in it. According to literature critic Vahob Rahmonov, it consists of at least ten types of oriental classic poetic devices as “apostrophe”, “epithet”, “tardi aks”, “tajnis”, “iyhom”, “ishtiyoq”, “tashbih”, “amr” and “muraddaf”. Taking into consideration the fact that this paper has certain length limits according to the requirements of the publisher, we decided to give all these poetic devices in an entirely different article. Here we shall you’re your attention to the most obvious ones. There is wordplay between the expression of “Qaro kozoom” and “mardumlugh” in the first line

and “Kozoom qarosida” and “mardum” in the second one. These are traditional poetic embroidery that are called “tardi aks” – “visa verse repetition” in the case of “qaro kozoom” and “kozoom qarosida”; “tajnis” – homonymy in the case of “mardum” and “mardumlugh”.

First stanza:

*Qaro ko'zum kelu mardumlug' emdi fan qilg'il,
Ko'zum qarosida mardum kibi vatan qilg'il.*

Meaning:

*My dark eyed, come and learn the humanity,
As an iris, in my pupil, make your homeland.*

The initial stanza of ghazal is considered to be one of the most beautiful and complex one due to its poetics. It integrates about 10 classic poetic devices. Its short synopsis is as following: the poet approaches to his beloved, who has black eyes – symbol of beauty in Islamic classical poetry, and urges to come and show mercy and indulgence. A thinker with vast encyclopedic knowledge, Navoi, uses a genius wordplay combining the description of physical structure of human eyes and amazing image based on comparison. Technically, “kozoom qarosi” represents an iris, and “mardum” means: 1) pupil of an eye; 2) person, man; the color of the human eye is set by the iris – a flat, colored, ring-shaped membrane behind the cornea of the eye, with an adjustable circular opening (pupil) in the center. As pupil is naturally placed inside of the iris, reasonably, Navoi begs the beloved to come and take her place – in the black iris of his eyes. In western culture, there is a similar idiomatic expression involving the same image i.e. “apple of (someone’s eye):

Fig. “someone’s favorite person or thing; a boyfriend or a girlfriend”.

*Tom is the apple of Mary’s eye. She thinks he’s the
greatest.*

Translation of D. Sultanova:

*Come, my dark eyed beauty that dwelling thy endeared
land make,
Dwell in the pupil of my eye black, of it your Homeland
make.*

The usage of the word “dwelling” and “dwell”, together with “land” and “homeland” keeps the formal appropriateness with the original stanza. However, chasing the form leads to the lacks

in the meaning: “come and learn the humanity” part is omitted. Furthermore, the usage of “that dwelling” naturally prompts the question – what dwelling could the poet mean at the very beginning of the ghazal? Nevertheless, the translator manages to recreate the simile in the second line well enough.

Translation from P.O.:

*Come, my dark eyed one, come, show your kindness,
Weave a nest for yourself, in the depth of my pupils.*

At first sight the spelling mistakes in “kidness” and “weawe” catch the eye; we suggest them to be “kindness” and “weave” respectively. The repetition of the imperative “come” is observed, this could be done for the line to keep the rhythm. In classical poetry, beloved is described as heartless, cruel and unjust towards the poet and kind and nice to his rivals. Saying “show your kindness” – is a correct interpretation of the line “learn the humanity”. We insist on this understanding of the line as the beloved’s being unkind and cruel with everybody is disputable. There is another ghazal of Navoi to clear up the subject:

*Menga nomehribon yor o’zgalarga mehribon ermish,
Mening jonim olib, ag’yorga oromijon ermish.*

Meaning:

*The beloved who is unkind to me, to others kind appears
to be,
Taking away my soul, to rival the balm of soul she appears
to be.¹*

Translation of D.Daly:

*Dark-eyed one come, show the nature of your kind soul,
Probe into the depth of my pupils, seek my soul.*

The first line of the ghazal translated very similar to the previous one. The second line the part of “seek my soul”, to be precise, distorts the image of the original. He poet asked the beloved to come and stay in the black of his eye i.e. to become the apple of his eye. There is a symbolic meaning; a person sees through his eyes, without pupil of the eye, one is handicap. The poet is not able to enjoy the world without his beloved. He hardly notices any shades or feels joy without the beloved. Nevertheless, we admit the form’s

¹ This and all translations following the original stanzas with the notion “Meaning” is done by A.Bumatova in this paper.

being short and sweet keeping the rhyming as well.

Second stanza:

*Yuzung guliga ko'ngul ravzasin yasa gulshan,
Qading niholig'a jon gulshanin chaman qilg'il.*

Meaning:

*Make of my soul's garden for your flower like face a
flowerbed,
Of my heart's flowerbed for your sapling like /slender
waist an orchard make.*

The face of the beloved is as beautiful as a flower. The place of the flower is in a garden. So, the poet asks her to stay in the garden of his soul. In the Arabic script the word "jon" (heart) consists of three letters, with the letter "alif" in the middle. Second line of this stanza, constructed using the means of poetic device called kitaabat – creating poetic devices using the characteristics of the Arabic script. The letter "alif" is as straight one; the poet compares it to a sapling, because of its form, and puts into the center of the orchard of "jon" (heart).

Translation of D.Sultanova:

*Blooms of heart in your flower like face driving flowery
dale form,
With blossoms of soul enriching your grace, bonnie orchard
make.*

The translation is a mere interpretation. The action in the translation that was supposed to take place in the soul of the poet was transferred to the face of the beloved, which creates very unusual and strange image. On the account of the form, tough, rhyme was not been recreated the translator keeps the redif.

Translation from P.O.:

*Turn the garden of my heart into a flowerbed, for the
blossom that is your face,
And rest your slender form so like a sapling in the garden
that is my heart.*

General imagery of the original is very well rendered, however, from the structural point of view, we can find neither the rhyme nor the redif in the translation.

Translation of D. Daly:

*Put your visage like a blossom near a bruised heart,
Your sapling figure will root to my yielding soul.*

Translator continues to summaries and interpret the ideas of the ST. The image of a “bruised heart” and its purpose do not coincide with the one of a poem.

Third stanza:

*Takovaringg'a bag'ir qonidin xino bog'la,
Itingg'a g'amzada jon rishtasin rasan qilg'il.*

Meaning:

*From my heart's blood make henna for your steed,
From my poor thread of life a leash for your dog.*

A steed and a dog traditionally accompany the beloved according to the common symbolic rules of Islamic eastern poetry. A steed is a symbol of nobility and a dog is a symbol of faithfulness. Moreover, it may be a hint to the story of “Leyli and Medjnun” where the latter is happy even for the chance to pet his beloved’s dog. Here is a realia word – henna. It is a traditional reddish-brown dye made from the powdered leaves of a tropical shrub, used to color the hair and decorate the body parts as hands, soles etc., especially, during the religious holidays. Moreover, it was used in the alternative medicine as a painkiller and a treatment “drug” if rubbed in the skin and wrapped into a worm cloth. Henna is the same color of the blood. A person dyed his body parts with henna, his soles, for instance, is not able to move or moves slowly, till the color dries. The poet is afraid that his beloved may leave him soon as she is on a steed, so he suggests dyeing the hooves of the steed with his own heart’s blood instead of henna; at least it would move slower. Make a leash for your dog from the thread of my poor life – let me be close to your dog at least – is the wish of the poet.

Translation of D. Sultanova:

*And with the blood bleeding from mine heart, color thy feet
and toes,
Flirting by side of me, your dog, his web of life lengthened
make.*

First of all, we suggest reading “my heart” instead of “mine heart”. Furthermore, there appears a distortion of the original in the phrase of “thy feet and toes” – there is no such a phrase in ST. The images of the steed and henna are omitted, and heart’s blood was suggested to feet and toes of the beloved. In the second line, an image of a flirting dog appears, that is very strange. Finally, the word “leash” would be more appropriate towards the dog, rather the word

“web”. To be fair the translator uses the phrase “web of life” that is a thread of life. However, the poet was talking about his own web of life, this turns to be the dog’s one in the translation. The poet does not say take my life, and make your dog live longer; make a leash from my poor thread of life and make a leash for your dog, so I would be able to be with your dog who is even closer to you than me – is what he means.

Translation from P.O.:

*Splash the hooves of your brave steed in me heart’s blood.
And weave a leash for your dog from the tendons of my sad soul.*

We suggest reading “my heart’s blood” instead of “me hearts blood”. The image of steed is kept, though, henna is not used. The blood can be splashed on any place, whereas henna is assumed to be used for dyeing of parts of body. Splash is an unwitting and sudden action with no particular purpose; while dyeing with henna requires certain preparations before and limited or delicately slow movements after the procedure, till you wash it off. So the idea of henna is better to be kept in order to reach semantic equivalency to the original. We think that under the phrase “jon rishtasi” the poet means not the physical tendons of the heart – but metaphorical thread of the life. Once this thread is cut, a person dies. It is not visible, either is soul while tendon possesses quite physical mass and is a part of a heart.

Translation of D. Daly:

*Quiet your fierce steed in this heart’s running river
And leash your dog with tendons from that structured soul.*

The image of “takovar” presupposes a horse that moves delicately with grace [3, 138]. That is why the usage of the adjective “fierce” fits more to the steed ridden for competitions or in war. None of the translators kept the word “henna”, replacing it by the similes. Nevertheless, this is the only translator who could see between the lines initial idea of making the steed stop. The goal of henna was to quite the horse.

Fourth stanza:

*Firoq tog’ida topilsa tufrog’im, ey charx,
Xamir etib yana ul tog’da kohkan qilg’il.*

Meaning:

*Oh, fortune, should my sand be found in the mountain of
separation
Knead dough and again in that mountain mould up a*

mason.

Stanza is rich of hints and contextual meaning that can be understood completely on condition of having some background knowledge in classical literature. According to the myth, the first human was made of clay and breathed in the soul. After the death, the body goes back to the soil and soul returns back to the Creator. The mountain of separation is a place where Farhad lived his last days and died; it symbolizes the separation of the soul from the Creator. The lexical meaning of the word "kohkan" is a stonemason; it is a metaphor for Farhad, symbol of a person who is ready to die for love overcoming all the obstacles on the way. Farhad is a newly created main character of "Farhad and Shirin", the second dastan, of great "Quintaple" by Navoi. According to Navoi his name is created from the initial letters of the words "firoq" (separation), "ranj" (difficulties), "hajr" "parting", "oh" (moan), "dard" (love). He is very intelligent, courteous, just, industrious and modest. He is a master among many others, the job of a stonemason. He digs a great canal through the mountain and proves his love to Shirin. According to the story of Farhad overcomes all difficulties and ultimatums set forward by Shirin but cannot reach her and dies in the mountain of separation.

The stanza starts with the approach to the fortune, this time. In case that, the remains of the poet is found on the mount of separation, according to him his love is even stronger than love of Farhad, poet asks to create from it another stonemason, another Farhad, a person who dies for love, not reaching it though, overcoming all the difficulties on the way.

Translation of D.Sultanova:

*O Earth, if my dust were found in the mountains of
separation,
Knead dough and of it below that mountain notable mound
make.*

A few transformations are taking place in the translation. First of all, "Fortune", turns into "Earth". Secondly, "kohkan" turns into "notable mound below that mountain". According to the translation, the poet wishes to be recreated as a huge hill under the mountain, rather than a person who will live and die for love. This is misinterpretation of the stanza.

Translation from P.O.:

*O Heaven, if at the foot of the mountain of separation my
dust is discovered*

*Knead it into dough and sculpt from it a powerful stone
mason.*

Apparently, the translation keeps semantic and poetic features of the original.

Translation of D.Daly:

*One day, dear God, let someone find my hidden dust,
Knead a dough with it, sculpt greatness, an artist's soul.*

The only part that confronts semantically is that “artist’s soul” is to be “sculpt” form “dust”. We have already discussed above, the myth, the body was sculpt from soil, whereas soul was breathed in by the Creator. The shift of the approach from “Fortune” to “God” we find quite possible according to the context.

Fifth stanza:

*Yuzung visoliga yetsun desang kongullarni,
Sochingni boshtin - ayog' chin ila shikan qilg'il.*

Meaning:

*Should you wish the hearts to rich the beauty of your face,
From head to toe of your hair make curls and ringlets.*

Beloved should “make curls and ringlets” of her long hair, for men in love to reach her face, finally. “Chin” means: 1) true; 2) curl; “shikan” means: 1) “ringlets”; 2) “difficulties”. According to Sufi doctrine, our world is nothing but the reflection of God’s optimal beauty. Our bright world is dark and gloomy in comparison with the light of God. So, the face of the beloved is the beauty of God, while her long hair is the world where we live. Curls and ringlets are the difficulties we have to face and overcome to reach the absolute beauty – the Creator.

Translation of D. Sultanova:

*If you take care of showing thy grandeur to your true lovers,
Let your hair down and around your slender waist it curled
make.*

The pragmatic equivalency is difficult to achieve because of the fact that in English “curls and ringlets” do not have interpretation of obstacles. Another remark is that translator has shortened the length of hair till “slender waist”.

Translation from P. O.:

*If you wish to enrapture hearts in love by a meeting with you
Curl your long hair into ringlets.*

The noun curl is transformed into the verb, in general. It is a good example of translator's interpretation of the original.

Translation of D. Daly:

*If you seek to enthrall a lover, to lure him in,
Fix your long hair into ringlets, bewitch his soul.*

Using the words as "lure" and "bewitch" recreates only formal meaning of stanza. One can hardly see through it a Sufi thought that is meant by Navoi.

Fifth stanza:

*Xazon sipohig'a, ey bog'bon, emas mone,
Bu bog' tomida gar ignadin tikan qilg'il.*

Meaning:

*Oh, gardener, it can hardly stop the troop of falling leaves,
Should you even make thorns of needles on the roof of this
garden.*

"The troop of falling leaves" is a metaphor for autumn that is a symbol of becoming old. One cannot stop time and avoid aging just as no any gardener can fight against the autumn and falling of leaves. The image of "thorns of needles", apparently taken from the tradition of people defending their houses by placing onto the walls sharp thorns in the times of Navoi, appears parallel to the image of the "troop". When the last attacks even iron thorns placed on the roof of the garden are not able to fight back. This stanza sound strange to ghazal and this is a peculiarity of the style of Navoi.

Translation of D. Sultanova:

*O gardener, you can't rescue the garden from downward fall,
No thorns made of needles cover its roof, of them thou grate
make.*

The translation is more like an explanation of the stanza, as instead of the image of "troop of falling leaves" the word "fall is used".

Translation from P. O.:

*There is little the gardener can do to stop advance of the Fall,
Should he even spike the roof of his garden with pine needles.*

Again the image of "troop of falling leaves" is omitted; the translator gives the explanation for the metaphor as "fall", instead. The phrase "thorns of needles" is changed to "pine needles", we consider it an inappropriate transformation as pine needles are

fragile in comparison with needles, which are meant to be made of iron, so they cannot serve as a defense against the “troop”. Moreover, the semantic core of the phrase is thorns not the needles and they are used as natural part of flowers that are in the garden.

Translation of D. Daly:

*Gardeners heap pine needles to hold the season.
But to no avail. Autumn's chill touches each soul.*

The conditional sentence of the original is changed into general truth. In fact, gardeners do not usually try to hold the season. Navoi knew it. There is again the transformation of thorns of needles into pine needles. The phrase “troop of falling leaves” is transformed into “autumn’s chill” and “garden” becomes “each soul”. The connection created in the original with the usage of semantic close words of falling leaves, gardener, garden and thorns is lost. Autumn’s main characteristics are abscission and cool weather. Nevertheless, Uzbek culture relates leaf fall to aging rather cold temperatures.

Sixth stanza:

*Yuzida terni korub o'lsam, ey rafiq, meni,
Gulob ila yuv-u gul bargidin kafan qilg'il.*

Meaning:

*Oh, friend, should I die seeing perspiration on her face,
Bath me in rose water and from the rose petals a shroud make.*

The stanza needs a bit of explanatory explanation of Sufi doctrine, according to which, the beads of perspiration is the symbol of mutual affection and purity as dew on a flower. This is the reason of a possible “death of seeing...” it. The poet worries that if he finally reaches his beloved, he could die from excitement, and his heart would explode from the feelings of intimacy. The face of the beloved is compared to a flower – a rose. The “rose water” here means both perfume taken from the flower and the water from the face of the beloved – those beads that in fact would cause the death.

Translation of D. Sultanova:

*And whether I die on beholding sweat on her brow, o friend,
Wash my body with waters of flowers, of petals shroud make.*

Both formally and semantically translation is correct, except for the plural form of the word “water” in the second line. The translator uses poetic words as “beholding” for “seeing” and “brow” meaning “forehead”. Still, “sweat” and “waters of flowers” could be

changed into more beautiful images.

Translation from P. O.:

*O my friend, should I suddenly die at the sight of perspiration
on your face,
Bathe me in rose water and lay me to rest in a shroud made of
rose petals.*

There is a misinterpretation of the original: “on your face” supposes the face of the friend, to whom the poet approaches at the beginning of the stanza. In the original, poet entrusts his friend, in case he dies seeing the perspiration on the face of his beloved. The usage of the “to wash” form instead of “to bathe” is preferable due to its semantic meaning, as the letter supposes the usage of soap and other bathing utilities and a bath-tube; here the poet hints the ceremony of ablution of a dead body in Islam.

Translation of D.Daly:

*When you perspire your face glows with pearl elegance.
I'll die for those droplets from the quick of your soul.*

The initial imagery may have been omitted, in order to make it easier for understanding of a western reader. The introducing the word “droplet” perfectly fits to the context meaning of the stanza, whereas the usage of “quick” towards the souls is a mystery. One more omission in the translation is the conditional sentence structure that presupposed to have an imagery situation in the future.

Seventh stanza:

*Navoiy anjumani shavq jon aro tuzsang,
Aning boshog'liq o'qin sham'i anjuman qilg'il.*

Meaning:

*Navoi, should you ever have a joyful meeting within the soul,
Her sharp arrow the candle of that meeting you make.*

The last stanza is the approach of Navoi to himself. Poet advises to think about the eyelashes of the beloved every time he dreams of a joyful meeting. We have already analyzed the poetic device of kitaabat, used in the second stanza of ghazal; here we can observe it again. We know, by this time, that arrows directed deep into the heart of a poet symbolize eyelashes. Candle has got a straight form of an arrow, and besides it is used for lighting up the darkness. The letter “alif” in the middle of the word “jon” is as straight as an arrow and candle.

“Anjuman” is closer to a “meeting” rather than “party” or “feast”, as it was gathering of people in order to hold various discussions. In the context of the ghazal, traditionally, it means the meeting of only two people, the poet and his beloved, that is it. The meeting is to be joyful, because his beloved – his heart and soul to going to be there. In pre-electricity periods, one could not imagine a meeting without a candle, as people used to gather mostly in the evenings. So, keeping the analogy, no beloved, no candle of the poet’s dark nights means hardly any joyful meeting. Finally, the eyelashes are a synecdoche referring to the beloved.

Translation of D. Sultanova:

*Navoiy if you want to hold the feast which would take one's
breath,
To brighten that party of yours from sheaf of wheat a candle
make.*

The word “feast” presumes celebrations with plenty of delicious meal. The poet does not mean to organize a great banquet; he is a poor man who can hardly afford it, so there was no any hint for its being a breath taking (“which would take one’s breath”). Now we come to the second line, where the poet is to use a sheaf of wheat as a candle for his party. “Party” is a joyful celebration or gathering of group of people, with food and drink; it is hardly possible to light up a party with only one candle. Navoi would be illogical, had he meant it in the original stanza. It was meant to be a meeting, as we have discussed above, and by the way, the physical presence of the beloved was not ultimate; mostly the mental image was quite enough. Poet thinks of his beloved, in this context about the eyelashes, and the brightness lights him up from the inside. Nevertheless, where did the image of the “sheaf of wheat” appear from? It appears from the misinterpretation of the word “boshoghliq o‘qin”; apparently, the translator was confused by the word “boshog” is grain or any plant of this kind, wheat for instance. However, we are dealing with the word “boshoghliq” which in the explanatory dictionary of the language of the works of Alisher Navoi is explained as “sharp”. It should be “sharp arrow” i.e. the eyelashes of the beloved. We are using the plural form in English in purpose, as the Uzbek language tolerates the hidden usages of the plural forms of the nouns in the speech. Moreover, it would be at least illogical and strange, if poet dreamt about an exact eyelash of all.

Translation from P.O.:

*Navoiy, if you can put your hearts all into a bouquet of joy,
Pick a sheaf of wheat and touching a flame to it let this candle
be the revelation of the nosegay.*

To begin with, we suggest reading the pen name of the poet as “Navoi” instead of “Navoiy”. According to the translator’s usage of the word heart in plural, Navoi used to have more than one of it; or there was a spelling mistake and it should be possessive case of the word heart in. Anyway, the form and meaning of the translation do not correspond to the original stanza. It is full of new images that completely distort the idea of Navoi. For instance, the image of “bouquet of joy” is unclear and not to the point. Furthermore, translator suggests to burn a sheaf of wheat (by “touching a flame to it”), obviously, to make a fragrant candle of it. One can hardly call the smell of burning wheat a pleasant or joyful one.

Translation of D.Daly:

*Navoiy, put your harvested work into a sheaf,
Then let it burn into a bouquet of the soul.*

What we see is an absolutely free interpretation of the original. A “sharp arrow” is transformed into “a sheaf of harvested work” and suggested to burn to form the bouquet of the soul. The translation does not only omit the imagery of the original, but also adds the odor to the soul.

Conclusion

According to the above discussed, we came to the following conclusions:

1. All the three translations maintain the original formal constitution, i.e. 14 lines in 7 stanzas.
2. The rhyming words “fan, vatan, chaman, rasan, kohkan, shikan, tikan, kafan, anjuman” were not recreated in the translations.
3. The radif word “qilghil” has been transmitted only in the translations of D.Sultanova and D.Daly, though here the word in the original was substituted with the word “soul”; whereas, no sign of it can be traced in the translation from the book “Pearls from the ocean”.
4. The easiest and rhythmical translation to read to an English ear is one made by D.Daly. Nevertheless, it should be pointed out that it does not correspond with the rhythm of the original. Still, none of the three of the translation does.
5. All of the translations contain the changes of the ideas and

images of the original; however, in comparison, the most deviations and misinterpretations can be traced in the translation of D.Daly. Being a genuine poet himself, D.Daly creates very beautiful lines that are super easy for reading. Nevertheless, the lack of the deeper knowledge of the language, culture and literature makes a very bad service to his translation.

6. Almost every TT we have been analyzed contains the interpretation-translation of the authors of the translation.

Translation of a traditionally structured poem contains a lot of difficulties indeed. The translator must take into consideration not only the vast variety of meters, types of rhyme and forms of stanza, not to mention the individuality of their combination in a particular source poem, but also the highly probable difference in the way they function in the language of original and the language of the translation. We believe that no translator may use their creative freedom just for the sake of formal constitution of the TT and transform the ideas and the atmosphere of the original according to their interpretation. Translating poetry does not have ideal formulas, as it is a creative work. Nevertheless, the creativity should never overwhelm the original text.

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She'riy tarjimada poetik birliklarning saqlanishi

Abstrakt

Tarjima inson ongli faoliyatining boshlang'ich davrlariga borib taqaladi. Hozirgi kunda san'at va fan darajasiga ko'tarilgan tarjima qilish jarayoni qachonlardir turli til va madaniyatlarga mansub bo'lgan kishilar o'rtasida aloqaga kirishishning yagona mantiqiy yechimi sifatida paydo bo'lgan. Bugungi kunda ham madaniyatlarning rivojlanishi yoki ma'lum bir g'oyalarning targ'iboti kabi u yoki bu ko'rinishda amalga oshgan har qanday muloqot tarjimonlar va ularning xizmatlariga tayanib kelmoqda. Tarjimaning har qanday turi ham murakkab va muammoli jarayonlarga to'la sohadir. Bu qiyinchiliklar, ayniqsa she'riyat tarjimasida yaqqol ko'zga tashlanadiki, bu o'z o'rnida shu vaqtga qadar she'riy tarjimaga qo'l urgan ko'pchilik tarjimonlarga har doim shakl va ma'no orasidagi uyg'unlikni saqlab qolish masalasini ko'ndalang qo'yadi. Mazkur maqolada zamonaviy she'riy tarjima jarayonida asliyat va tarjima matnlari orasida shakl va ma'no uyg'unligiga erishish masalasi tadqiq qilinadi. Mutarjim tomonidan amalga oshiriladigan asliyat matni tahlili va talqini, shuningdek, she'riy matn ruhiyatini tashkil etuvchi asosiy unsurlar bo'lmish shakl, ma'no va matnning poetik unsurlari, ularning tahlili va tarjimada saqlanishi hamda she'riy tarjima qonuniyatlari muhokama qilingan.

Kalit so'zlar: she'riy tarjima, uyg'unlik, poetika, ritm, shakl, mazmun, vazn, poetik bo'yoqdorlik, tagma'no.

Muallif haqida: *Bumatova Aidaxon Merganovna* – tayanch doktorant, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti.

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Cultural Linguistics: Main Issues, Trends and Tasks

Abstract

Linguistics of the XXI century is intensively developing the idea that language is not only an instrument of communication but also the cultural code of a nation. It happened due to the development of a new anthropocentric paradigm, which gives the human the status of being “the measure of all things” and focuses on studying the “human factor” in the language. The emergence of the anthropocentric paradigm caused the shift in linguistic views, methods of investigations and the emergence of new interdisciplinary linguistic trends such as Sociolinguistics, Cognitive Linguistics, Cultural Linguistics (Linguoculturology), Gender Linguistics, etc., which focus on the study of relationships between language and society, language and mind, language and culture. Among these trends, one of the actively developing interdisciplinary linguistic sciences is Cultural Linguistics (Linguoculturology) aimed to investigate the correlation between language and culture, between linguistic meanings and the concepts of universal and national cultures. Currently, though Linguoculturology is a comparatively new science there distinguished within it several trends: lexicographical, phraseological, conceptological, stylistic and comparative. Each of these trends focus on the investigation of a particular aspect of Cultural Linguistics and therefore they have their own research problems and tasks. The article deals with the identification of these trends, and highlights their theoretical assumptions, evolution, main problems and achievements done within each trend.

Key words: cultural linguistics (linguoculturology), linguocultural lexicography, phraseological, conceptological, stylistic, comparative.

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Introduction

Linguoculturology or Cultural Linguistics is a rapidly expanding field at the interface between Linguistics, Cultural Studies, Cognitive Linguistics, Ethnolinguistics and Sociolinguistics. Its topicality is conditioned by the fact that language serves not only as a means of communication and the main tool of expressing people's thoughts but also as a means of accumulation of cultural information. Being a complex system of verbal signs, language is assigned to deliver, store, use and transmit culture from generation to generation.

V. N. Telia defines Linguoculturology as “a study aimed at investigating and describing the correlation between language and culture in scope of modern culture national self-consciousness and its sign representation” [Телия 1996, 16]; V.V. Vorobyev claims that it is “an integrated scientific discipline studying correlations and interactions between culture and language in their functioning” [Воробьев 2008, 37]; V.V. Krasnykh considers Linguoculturology to be “a discipline studying manifestation, reflection and fixation of culture in the language and discourse” [Красных 2003, 27]. It should be mentioned that though the definitions given above vary, the central idea is that Linguoculturology studies interaction between language and culture. In other words, the subject matter of Linguoculturology is to study relationships between language and culture, the ways how culture is presented in language and how language presents, stores and transmits cultural information.

The ideas of the science studying relationships between language and culture are traced back to the fundamental works by famous linguists, who always emphasized the fact that language is a major instrument of fixation, storing and transferring culture, knowledge, and information about the world [Humboldt 1988; Sapir, 2012; Whorf 2013; Benvenist 1974; Potebnya 1913; 1988]. The idea

of relationships between language and culture was initially put forth by W. Humboldt who proclaimed that: "Language is deeply entwined in the intellectual development of humanity itself, it accompanies the latter upon every step of its localized progression or regression; moreover, the pertinent cultural level in each case is recognizable in it.... Language is, as it were, the external manifestation of the minds of peoples. Their language is their soul, and their soul is their language. It is impossible to conceive them ever sufficiently identical... . The creation of language is an innate necessity of humanity. It is not a mere external vehicle, designed to sustain social intercourse, but an indispensable factor for the development of human intellectual powers, culminating in the formulation of philosophical doctrine" [Humboldt 1988].

Later, W. von Humboldt's idea that "Man lives in the world about him principally, indeed exclusively, as language presents it to him" [Humboldt 1988] was further promoted by many famous linguists all over the world. Among W. Humboldt's followers most famous are E. Sapir and B. Whorf, known in history of linguistics as the founders of the theory of linguistic relativity. The core idea of this conception is that language modules people's perception of reality, therefore people who speak different languages see the world in different ways. As the main evidence of this the scholars provided a well-known example of the Eskimo language which has a lot of words to denote the notion of "snow" (describing the wet snow, the currently falling snow, etc.) while English has only one word – "snow". Therefore, according to some scholars, the perception of "snow" in Eskimo and English linguocultures is quite different. Accordingly, as the scholars assert, foreign language acquisition opens new perspectives, and world vision [Sapir 2012; Whorf 2013].

In Russia A.A. Potebnya being under the influence of Humboldt's theory, concentrated on the psychological aspect of the relationships between language and culture. F.I. Buslaev one of the most influential Russian philologists in the mid of the XIX century expressed his main thesis: "The history of language is inseparable from the history of its speakers". Another scholar B. de Courtene predicted the idea of interdisciplinarity, claiming that linguistics would combine with other sciences–psychology, anthropology, sociology, etc. [Буслаев 1881, Купренэ 1963].

The last quarter of the XXth century is considered to be the time of intense study and establishment of Cultural Linguistics. One of the well-known linguists working in this field is who developed "the

hypothesis of language universals” [Вежбицкая, 2001, 45-46] and published a number of influential comparative works on semantic universals and conceptual distinctions in different languages: “English: Meaning and Culture” [2006]; “Emotions Across Languages and Cultures: Diversity and Universals” [1999]; “Understanding Cultures Through Their Key Words: English, Russian, Polish, German, Japanese” [1997]; “Semantics, Culture and Cognition: Universal human concepts in culture-specific configurations” [1992]; “Cross-cultural Pragmatics: The semantics of human interaction” [1991].

Another well-known linguist J.W. Underhill explores the relationships between the linguistic worldview and its reflection and transformation in the individual world picture, the problem of ethnolinguistics, cross-cultural linguistic analysis and cultural concepts in his books “Creating Worldviews: Language, Ideology & Metaphor” [2011], “Ethnolinguistics and Cultural Concepts: Truth, Love, Hate & War” [2015].

In Russian linguistics the researches on the problem of language and culture are also intensively developing. Suffice it to mention the names of such prominent linguists as V.N. Telia [1996], N.D. Arutyunova [1998], Y.S. Stepanov [2004], N.F. Alefirenko [2010], V.V. Vorobyev [2008], and many others who published a number of influential books in the field of Cultural Linguistics.

Though Cultural Linguistics is a relatively new science, there distinguished different trends and aspects. The survey of the linguistic literature makes it possible to differentiate between the following trends: lexicographical, phraseological, conceptological, stylistic and comparative. It should be stressed that current researches deal with different problems of Cultural Linguistics and can be referred to a certain trend. However, there are no complete and consistent descriptions of each trend. Let us discuss the above trends in detail.

Linguocultural lexicography

Linguocultural lexicography deals with compiling dictionaries which reflect culture specific phenomena of a certain linguoculture (geographical names, history, traditions, holidays, mythology, specifics of political and economic systems, etc.).

The first culture dictionary – Longman Dictionary of English Language and Culture was published in Great Britain; it had a revolutionary effect on lexicographers, culturologists and linguists. Since that it has been republished many times, contemporary edition presents an invaluable source of cultural information. It

combines language dictionary (80.000 words) and 15,000 cultural and encyclopedic entries covering information about people, places, history, geography, arts, literature, and popular culture. For example: *Bell* – many Christian churches have bells, and these are rung on Sundays, to tell people that the church service is about to begin. They are also rung, often making pleasant tunes, when people are getting married in a church. A single bell is rung repeatedly to show that someone has died [LDELС, 1992, 98]; *Mistletoe* – in British mythology mistletoe is connected with the druids who regarded it is a sacred plant. Mistletoe is often hung in rooms on Christmas because there is a tradition that one may kiss anyone of the opposite sex who is under it [LDELС 1992]

This dictionary provides in-depth understanding of key events in British and American culture, for example, *Franklin D. Roosevelt* is the only president to have served more than two terms... He was a popular and respected president, and many people listened to his “fireside chats” on the radio, in which he told people what was happening in the country and what he was doing. He was the first president to appear on television” [LDELС 1992, 1143].

It should be mentioned that this dictionary includes not only cultural notes, but also highlights the society’s attitude toward a certain realia, for example, ***paid holidays***: people in the US get 2 weeks a year paid vacation (=holiday) from their job. Most British people have four or five weeks of paid holiday. Americans often complain that two weeks is not enough holiday, especially when they hear about the longer holidays that Europeans get (LDELС 2005, 632).

The first linguocultural dictionary for academic purposes was worked out by E.M. Vereschagin and V.G. Kostomarov [1980]. It is intended for students and teachers specializing in English at universities, pedagogical institutes and institutes of foreign languages. This dictionary contains explanations of linguistic expressions that are specific for English culture, it is provided with photos for visual perception.

One of the significant contributions to the development of linguocultural lexicography is the cultural dictionary about Russia (Россия. Большой лингвострановедческий словарь) that was published in 2007. It contains about 2000 nationally and culturally marked words and word-combinations nominating different historical facts, realia, nature phenomena, cultural concepts, names and descriptions of holidays and traditions, personages related to

history, mythology, folklore, different culture specific metaphors, similes, phraseological units, proverbs, national songs, etc., related to Russian culture that reflects national characteristics of the Russian mentality such as изба, береза, дядя Стёпа, медведь, День Победы, пироги, Новый год, Третьяковка, «Варяг», Александр Невский, «Война и мир», «Мариинка», «Аврора», Арбат, клюква, рожь, царь [Россия, БЛС, 2007].

Of special interest is the dictionary of cultural concepts and constants by Yu.S. Stepanov [2004]. The dictionary contains the description of such cultural constants as: Russia and Russians, Russian soul, Faith, Eternity, Law and Lawlessness, Fear, Love, etc., that are investigated both from the diachronic and synchronic perspectives. According to Y. S. Stepanov cultural concepts and constants are characterized by metamorphism (changes) in the process of evolution, with the core being unchanged. Therefore cultural constants though not numerous in number present the basis of a certain culture.

Generally, contemporary dictionaries containing cultural information can be divided into four groups:

a) cultural dictionaries exploring political, social, historical and cultural issues peculiar to a certain country in some periods (the status of different social groups, cultural nomadism, Western feminism, Renaissance).

b) For instance, *“The Midwest: The Greenwood Encyclopedia of American Regional Cultures”* [2004] discusses the influence of different historical periods on American Midwest culture and its representatives: Native American’s customs and ceremonies, Old World European influence, effects of the Great Migration. The volumes of encyclopedia cover information about people and ethnic groups, different types of realia, art and music, history and folklore, architecture, traditions and customs, language and literature, etc. of American Midwest. *“Encyclopedia of Blacks in European History and Culture”* [Martone, 2008] discusses the role and contribution of blacks to European history, literature, society and popular culture. It also gives information about black people’s contribution to the development of political and social rights in Europe, the struggle for civil equality of blacks, black immigration to Europe, the role and influence of blacks on contemporary European popular culture, science and sport as well as cultural figures of African origin, black holidays and festivals that transformed Europe into multicultural states. *“The Encyclopedia of Southern Culture”* (1989) in detail

describes every aspect of this region (former Confederacy), and its role in the development of the USA, its history and policies, its music and literature, ideas and values, religion and language, art and architecture, politics and media. It emphasizes the uniqueness of Southern culture, a blend created by blacks and whites who have lived together for more than 300 years.

c) dictionaries and reference books devoted to the descriptions of countries and cultures (names of architectural monuments, animals and plants specific for a certain country, names and descriptions of national holidays and traditions, etc.).

A good example of such dictionaries are guide-books about different countries and geographically oriented cultural dictionaries: *"Dictionary of Japanese Culture"* [Kojima, Crane, 1990], *"Россия. Большой лингвострановедческий словарь"* [Прохоров 2007], *"Греция: Лингвострановедческий словарь"* [Николай 1995], *"Франция: лингвострановедческий словарь"* [Ведениена 1997], *"Австрия: Лингвострановедческий словарь"* [Муравлёва 2003], *"Германия: страна и язык: Лингвострановедческий словарь"* [Мальцева 1998] and others. Dictionaries of this type include names of architectural monuments, animals and plants specific for a certain country, names and descriptions of national holidays and traditions. These dictionaries compared to the linguistic ones, contain more cultural information and include data of reference-descriptive character.

d) specialized cultural dictionaries guiding specific cultural areas of knowledge in certain countries: dictionaries of idioms and proverbs, myths and legends, slang, etc.

For instance, *"Dictionary of the Bible and Western Culture"* [Beavis, Gilmour 2012] is a reference guide that gives information about characters, places, legends and notions going back to the Bible. Encyclopedic entries discuss biblical terms in their original settings, and then illustrate linguistic verbalization of this phenomena, i.e. idioms, word-combinations illustrating their influence on Western culture. *"The Oxford Dictionary of Proverbs"* [Speake 2015], *"The Facts On File Dictionary of Proverbs"* [Manser 2007] contain the most widely used proverbs in English, provided with explanation of their meaning, examples of their usage, the origin of these proverbs and background cultural information. *"The Complete Dictionary of Symbols"* [Tresidder 2005] covers more than 2,000 major themes: animals and plants, numerals and colours, gods and goddesses, supernatural creatures, heroes and heroines, mythical episodes,

prophets and saints, miracles, and etc., that are commonly found in mythology, art, and literature and marked by symbolics.

e) encyclopedic dictionaries (Encyclopedia Britannica, World Book, Большая советская энциклопедия, etc.), which cover a wide range of topics and provide information about different fields of the life.

For example, Encyclopædia Britannica is the oldest and most famous dictionary published in 1770th. Since it has gained a popular and critical reputation for general excellence. The content of Britannica covers topics in geography, biography, biology and medicine, literature, physics and astronomy, religion, art, Western philosophy, and law. However, there are also specialized encyclopedias that focus on a certain field, such as art, medicine, engineering, philosophy and compiled from the academic, cultural, ethnic, or national perspective.

From the position of linguocultural lexicography a special interest is attached to encyclopedic dictionaries assigned to provide a better insight into culture. For instance, *“Encyclopedia of Indo-European Culture”* [Mallory, Adams 1997] provides the most detailed information about the major Indo-European language stocks and their origins, and the conceptual range of the reconstructed Proto-Indo-European language. The encyclopedia also highlights some of the major issues of Indo-European cultural studies. *“A Native American Encyclopedia: History, Culture, and Peoples”* [Pritzker 2000] covers a wide range of culturally significant topics about history and current life of North American Indian groups: leaders, tribal names, customs and traditions, ceremonies and rituals, food and drink, clothes, dwellings, weapons and government, religion and beliefs, myths and folklore, etc. as well as their contributions to the contemporary American society. *“Encyclopedia of Contemporary Russian Culture”* [2014] sums up the information about contemporary Russian culture including its ethnic composition and identity, different aspects of culture and lifestyle: people, art and theatre, fashion and film, literature, music, food, transport, politics and economics, etc.

Linguocultural material can be presented in dictionaries in alphabetical order with linguocultural comments or they can be based on the ideographic principle. For instance, the dictionary of the “Slavic mythology” contains interpretations of folklore and fairy images, characters and symbols of the Eastern Slavs. The world is described within the system of binary oppositions: *life – death, right – left, male – female*, etc.

Thus, assessing the lexicographic trend in linguoculturology, we should note one important feature: the borders between linguistic meaning and extralinguistic knowledge are blurred, there are dictionaries that integrate both aspects. An ideal dictionary in our opinion is a dictionary which provides more or less detailed encyclopedic, ethno-linguistic and cultural information.

Phraseological trend in cultural linguistics

At present, the researches aimed at the study of phraseological units (Ph.U) as transmitters of cultural information and embodiments of cultural values, etalons, patterns, symbols have become very topical because Ph.U. as has been acknowledged are the most “culture specific and nationally relevant” linguistic units. This idea is emphasized in many works by V.N. Telia [1996], V.G. Gak [2010], M.L. Kovshova [2016], etc. It should be mentioned that there is a great variety of terms denoting this linguistic unit: *set expression, set phrase, fixed word group, word equivalent, phraseological unit* and *idiom*. Despite the differences of terms and approaches, all scholars agree that phraseological units are word-groups that “are not created in speech but introduced into the act of communication ready-made” [Arnold 1973, 142]. Here some examples: *daily bread, small potatoes, lost sheep, an ugly duckling, a dog in the manger, at death's door, Baker's dozen, dog days, as cross as a bear, a fair cow, horse and foot, pretty as a picture*, etc.

V.N. Telia, the founder of linguocultural approach to the study of phraseological units claims that “phraseology is the mirror where the human's national and cultural identity is reflected” and “Ph.U. ... are associated with cultural and national standards, stereotypes, myths, etc. reflecting the world picture of a certain linguocultural community [Telia 1996]. S.G. Ter-Minasova, one of the influential scholars in the field of intercultural communication states that “the phraseological layer of the language, being specific for each nation, stores the values, morals, attitudes to the world phenomena, people and other nations. Idioms, proverbs and sayings manifest the way of life as well as geographical position of a nation, the history and traditions of the community united by one culture” [Тер-Минасова 2008, 80]. V.A. Maslova also asserts that Ph.U. reflect national and cultural values; regarded as the soul of each national language; they express the spirit of the language and the uniqueness of the people. The scholar considers that phraseological units do not simply describe the world around us – they interpret and evaluate it, express

our subjective attitude to it [Маслова 2007]. M.I. Rasulova supports other scholars' ideas and indicates that phraseological units reflect the culture of people who speak a particular language, and fix in their semantics everything that characterizes a certain nation, its way of life and its national psychology. That is why, Ph.U. of any language, as the scholar asserts, is deeply national and gives opportunity to understand nation's history and character [Rasulova 2005, 207].

From linguocultural approach, the following problems of phraseology are under discussion:

a) cultural interpretation of phraseological units.

In the works devoted to the cultural interpretation of phraseological units the scholars investigate etymology of Ph.U., evolution of their meanings, linguocultural, pragmatic, gender aspects of Ph.U., cultural stereotypes and symbols, etalons and archetypes, cultural codes and cultural values.

b) cultural connotations of different phraseological groups.

c) Cultural connotations emerge as a result of interpretation of associative and imagery basis of phraseological units in its relation to national-cultural stereotypes. According to V.N. Telia, cultural connotations are the relations between the image expressed by the linguistic sign and its associations with cultural categories [Телия 1996, 214].

d) national-cultural specifics of phraseological units.

e) Most of the works done in this framework focus on Ph.U. with a particular component (anthroponyms, toponyms, colour terms, floronyms) or Ph.U. arranged within one thematic group (family, friendship, relationships, nature). It should be mentioned that most of the researches devoted to national-cultural specifics are done from comparative perspective on the base of two or more languages. In all researches the scholars try to identify the national-cultural specifics of Ph.U., analyze cultural factors that influence the formation of Ph.U., reveal sources of national-cultural specifics, identify culturally-marked components in the structure of Ph.U. (realia, symbols, images).

f) phraseological units as cultural signs in different text types. As is known, phraseological units are widely used in different text types fulfilling various stylistic and pragmatic functions. Besides, phraseological units often serve as cultural signs that manifest national culture. This function is of special relevance to literary, newspaper and publicistic texts. For example, in the title of the newspaper article *Pandora Opens More Classical Boxes* [The

Washington Post 24.07.2013], the Ph.U. "Pandora's box" is used to convey cultural information of a mythological character. This idiom denoting "a source of many unforeseen troubles" activates encyclopedic knowledge about ancient Greek myth. According to the myth Zeus gave a box to Pandora with the instructions not to open it, but she gave in to her curiosity and opened it. As a result all the miseries, evils and diseases flew out to afflict the mankind.

Another example is from the fictional text: *Members of Parliament and ladies of fashion. Like himself and Fleur... now and then... going for each other like Kilkenny cats* [Galsworsy Forsythe Saga]. The phraseological unit "Kilkenny cats" contains cultural component expressed by realia "Kilkenny". The city of Kilkenny is known for its constant fight with another city Irishtown that caused their mutual devastation. In this context the Ph.U. is used to describe the relationship between the Parliament members, ladies of fashion, who though hating each other, pretend to be friendly.

j) special types of phraseological dictionaries with cultural comments.

On the basis of new and unique linguocultural researches under the supervision of V.N. Telia there has been created the dictionary «Большой фразеологический словарь русского языка. Значение. Употребление. Культурологический комментарий» [1 edition – 2006; 4 edition – 2009]. The dictionary describes phraseological units in terms of culture, as cultural symbols, etalons, stereotypes, and etc.

According to V.N. Telia phraseological units are defined as linguistic representations of cultural phenomena due to their ability to reflect the national mentality and the system of cultural values of the people who speak this language. For instance, idioms with antroponyms, toponyms, etc. can be considered to be the most vivid representations of culture: *A1 at Lloyd's* (the highest quality); *Davy Jones' locker* (the bottom of the sea; the mythical resting place of drowned mariners); *the Black Belt* (southern regions of the United States of America, where Afro-Americans live); *Jim Crow* (the nickname of the black which is given to them by white racists); *Jack Ketch* (death man, executioner, executor, hangman, butcher); *Philadelphia lawyer* (a well educated person, shrewd and sometimes astute); *Put on the Ritz* (to be dressed very modern and accurately. (Ritz is the name of expensive Hotel in Paris, London and New York); *Harley Street* (doctors, medical world (Harley Street is the street in London where many popular doctors live).

From the semantic point of view, national-specifics can be presented in Ph.U. at two levels: 1) at the level of idiomatic meaning of Ph.U.; 2) at the level of a national specific component of Ph.U.

1. Phraseological units of the first level are characterized by idiomatic meanings which have no equivalents in other languages. For instance, *toffee nosed*, *Nosey Parker/Paul Pry*, *channel fever*, *cut (slice) the melon*, *a bed of roses*, *a couch potato*, *cool as cucumber*, *white-livered*, *feel blue*.

2. Phraseological units of the second level are presented by Ph.U., the components of which express some national realia. For example: *Wardour-street English* – speech full of archaisms (comes from the name of the street in which antic shops are located); *Blue stocking* – a scholarly, educated, literary, intelligent woman (from the blue worsted stockings worn by the members of the 18th-century Blue Stockings Society led by Elizabeth Montagu (1720–1800); *at latter Lammas* – never (from the name of a harvest holiday that is celebrated on the 1st of August); *Carry coals to Newcastle* – to do smth. useless (the city of Newcastle is the center of coal production and that is why there is no use of carrying coal there); *Hobson's choice* – to have no real choice (related to Thomas Hobson, the owner of the stable in Cambridge, England, who offered customers the choice of either taking the horse in his stall nearest to the door or taking none at all).

So, in most cases phraseological units express the evaluative attitude of the human to the world. In other words, phraseology is regarded as a set of valuable data about culture and the mentality of the people, their customs and traditions, myths, rituals, habits, behaviour, etc. So, phraseological units constitute an important culture relevant and evaluative layer of the conceptual world picture.

Conceptological trend in linguoculturology

The interdisciplinary term “concept” is widely used in different fields of linguistics such as Cognitive Linguistics, Cultural Linguistics, Linguoconceptology, Gender Linguistics, etc. Concept as an integral part of conceptual, linguistic and national world pictures relevant either to an individual linguistic personality or the whole linguocultural community. As V.A. Maslova claims, the formation of a concept is conditioned by the individual's emotional, physical, historical, personal and social experience acquired in the process of the world perception [Maslova 2004].

Therefore, concept is considered to be one of the main notions

in Cultural Linguistics. There exist many definitions of this notion presented in the works by foreign and Russian scientists such as R.Langaker [1991], R. Jakendoff [1992], G.V. Alefirenko [2010], N.D. Arutyunova [1998], Y.S. Stepanov [2004], N.N. Boldyrev [2001], et al., who outline the distinctive properties of this phenomenon. Not going into details, we shall give a general definition of this notion worked out on the basis of the linguistic literature. Cultural concept is defined as a basic unit of culture; a mental, cultural and nationally specific unit characterized by an array of emotional, expressive and evaluative components; a constituent part of the national conceptsphere [Степанов 2004; Арутюнова 1998; Карасик, 2004; Воркачев 2004; Пименова 2004].

To illustrate it, we present the analysis of the English concept GENTLEMAN which is very significant for English linguoculture. Let's consider some definitions of the lexeme "Gentleman" in the dictionaries [MWCD 1997; LDELC 1992; CCELD 1992]: 1) A man of gentle or noble birth or superior social position; 2) A well-mannered and considerate man with high standards of proper behavior; 3) A well-behaved, civilized, educated, sensitive man, refined in his manners; 4) A man of independent means who does not need to have a wage-paying job; 5) a man who behaves well toward others and who can be trusted to keep his promises and always act honourably. Synonyms: *grandee, lord, milord, nobleman, chevalier, sir, blue blood, patrician, aristocrat, sire, master, peer*; antonyms: *boor, churl, cottar, fella, peasant, peon, commoner, plebian, proletarian, toiler*.

So, the lexicographical interpretation of this lexeme, the analysis of its associative links enable us to reveal a set of the conceptual features constituting the cognitive structure of this word: Gentleman, denoting an English realia/culture specific vocabulary, conveys cultural information about a noble, intelligent, well-educated man of good manners and behaviour. So, the analysed word stands out as an embodiment of the best moral qualities of an Englishman, his good breeding, social status, education.

Now let's turn to the analysis of some quotations and fragments from fictional texts.

A gentleman is one who never hurts anyone's feelings unintentionally (O.Wilde);

Education begins the gentleman, but reading, good company and reflection must finish him (J. Locke);

A gentleman is one who puts more into the world than he takes out (G.B. Shaw);

I can make a Lord, but only God can make a gentleman (King James I);

A gentleman never talks about his tailor (N. Cave);

The final test of a gentleman is his respect for those who can be of no possible service to him (W.L. Phelps);

Courtesy is as much a mark of a gentleman as courage (T. Roosevelt);

And though it is much to be a nobleman, it is more to be a gentleman (A. Trollope);

The word of a gentleman is as good as his bond; and sometimes better (Ch. Dickens);

From the above quotations, it can be seen that the quotations mostly restate lexicographical definitions. However, one of the core components of the concept etymologically denoting only those of a high-rank status usually given by birth has lost its meaning and, nowadays the concept “Gentleman” is used to refer to the well-educated and well-behaved man not necessarily of a noble origin.

Let’s analyze the story by W.S. Maugham “The Lion’s Skin”. The conceptual and cultural significance of this story can be inferred from the analysis of the linguocultural field of the text with the dominant word “gentleman”.

The factual information of this story: a poor young man, who used to be a car-washer, a page-boy, a soldier, dreamt of being a real gentleman. To realize his dream he married a rich woman from whom he concealed his past. All his life he has been playing the role of a gentleman, and was so much used to this image that in the end of the story he really proved himself to be a gentleman. He sacrificed his life for the sake of his wife’s pet, a little dog, saving it from the fire, and thus displaying his ability for heroic and noble deeds.

The detailed analysis of the text makes it possible to decode a set of conceptual features of the cultural concept “gentleman”, which can be referred to cultural or, to be more exact, ethnocultural stereotypes. The notion of a stereotype is widely used in linguoculturology and is defined as a fragment of the conceptual world picture, mental representation of cultural and national perception of an object or situation [Маслова, 2007, 110]. It is due to the stereotyped perception that the positive characteristics of the personage are explicated in the text with the help of the attributive word-combinations: *great gentleman, gallant gentleman, aristocratic to his finger tips, too perfect a type of an English gentleman, bluff hearty sportsman, the cleanest man, high moral standards, fine*

gentleman.

The character's appearance, his way of life, thoughts and behaviour are predetermined by the stereotyped ideas of what a gentleman is: **a) appearance** – *he was not nearly so well-dressed as Robert, who always looked as though he had stepped out of a show-window... he looked like an English sportsman that it gave you quite a shock; In his conversation, in his manners, in his dress he was so typical that you could hardly believe it. He was so much of a country gentleman;* **b) manners** – *He came forward in his affable, hearty way with a grace that always charmed Eleanor; he has a bluff, hearty way with him and a long frank laugh;* **c) behaviour** – *He was a wonderful host. Eleanor had always admired his sense of social duty; however dull the women were he was sitting next to he gave them of his best; You are too great a gentleman to hit a feller smaller than yourself; he didn't think it honourable to ask me to marry. I felt he'd sooner die than let me think he was after my money. He was a fine man;* **d) character** – *... one can't help admiring a man whose principles are so high and who's prepared to stick to them at any cost. Captain Forester had high moral standards.*

The above given examples from the text contain a high positive evaluation of the concept "Gentleman" and express general characteristics of the people belonging to this class. This stereotyped image of a gentleman was fixed in the young man's mind as an example to follow. At the same time the author gives his ironical evaluation of this cultural stereotype. The ironical effect is achieved by a contrast which in its turn is created by such stylistic devices as antithesis, oxymoron, paradox. For example,

And his conversation, the way he dogmatized, the platitudinous inanity of his statements, his amiable, well-bred stupidity, were all so characteristic of the retired officer that you could hardly help thinking he was putting it on (Maugham, *Lion's Skin* 144].

Here the words "dogmatize", "platitudinous inanity", "stupidity" with negative meanings, used to characterize the person who in this story symbolizes the image of a gentleman, produce an ironical and paradoxal effect, inasmuch as they emphasize mutually exclusive, incompatible semantic features.

The same function is fulfilled by the antithesis used in the following example:

I admire you for carrying of such a stupendous bluff starting as a page boy then being a trooper, a valet and a car-washer? And there you are! A fine gentleman, with a grand house, entertaining all the

big bugs of the Rivera, winning golf tournaments, vice-president of the Sailing club, and I don't know what all.

The antithesis here ironically emphasizes the hypocrisy of the main personage, who being of a low origin and status, contrives to turn into a respectable gentleman. Another example is also illustrative of irony created by stylistic transformations of the word “gentleman”: *“Oh, don't be so damned gentlemanly with me, Bob”*. The oxymoron “damned gentlemanly” changes a positive evaluation of “gentleman” into its opposite – a negative one. The above examples prove that the concept of “gentleman” is ironically presented by the author. So, the analysis of the story demonstrates the role of cultural concepts and their significance in text interpretation.

So, the main task of linguocultural studies in general, and of the conceptological trend in particular, is to define the key concepts laid in the basis of each linguoculture.

Stylistic trend in linguoculturology

Present-day stylistics is greatly influenced by Cultural Linguistics, and it is accounted for by the fact that there are close relationships between these sciences. Stylistics, as is known, has always been a “human-oriented” discipline, therefore, the development of Cultural Linguistics, provides fresh impetus for stylistics which embarks on a new stage of its development within the framework of Cognitive Linguistics and Linguocultural Stylistics. Many stylistic phenomena have undergone considerable modifications: traditional notions are being reconsidered, new approaches and notions are being introduced. For example, one of the central notions of stylistics is the notion of a stylistic device from the positions of Linguoculturology is regarded as a cultural model since its role in the representation of cultural values and culture specific phenomena is different to overestimate.

The stylistic trend in Cultural Linguistics is represented by the works by D.U. Ashurova [2016, 2017, 2018], G.G. Molchanova [2007], O.K. Iriskhanova [2004], [Djusupov 2006]. For instance, G.G. Molchanova (2007) who regards language as an iconic sign of all the changes in the society, discusses the following issues:

- a) cultural markers of innovations in language and culture;
- b) basic cultural concepts in the English and Russian languages;
- c) text as a synergetic unity of language, personality and culture;

d) intercultural communication and many others.

Our observations have shown that there are frequent correlation between stylistic and culture specific properties of linguistic units. In other words, stylistic and cultural properties are closely interconnected and interdependent. Therefore, many phraseological units, derivatives, compound words, words differentiated according to register and genre such as neologisms, archaisms, slang, terms are charged not only with stylistic meaning but also cultural connotations. For example, American English, which is very much influenced by “consumer culture” is abundant in new terms, innovations, brand names, commercial expressions relating to various aspects of consumer industry and advertising. Of particular interest is the fact that popular American literature is becoming more commercialized, and culture specific commercial terms appear in novels, plays and even songs: a “Pepsi generation”, a “Marlboro man”, a “Telfon politician”, a “Palmolive complexion”.

Another evidence of the necessity to investigate stylistic aspect of cultural linguistics is the national specifics of expressive word-formation. The specifics of the semantics of the derivative words is reflected in the national world picture and can be revealed in: 1) non-correspondence (partial correspondence) of derivative image structures in different languages; 2) the difference of stylistic connotations reflecting the specifics of cognition of different people. If we compare the semantic structure of the word “moony” and its equivalent in Uzbek “oyday”, it becomes obvious that these lexemes have different national associations which are conditioned by different literary traditions. In the English language in the process of secondary nomination we observe the actualization of the negative features related to the notions of “laziness”, “passiveness”, while in Uzbek there appear some positive associations connected with the notion of “beauty”. This difference accounts for the distinction between literary traditions in the western and oriental poetry. One of the most specific features of oriental poetry is an excessive usage of stylistic devices.

The necessity to investigate correlations of stylistics and cultural linguistics is also confirmed by a number of culture-oriented stylistic devices. Such stylistic devices as antonomasia, allusion, euphemism, symbol are particularly indicative of cultural insight.

The linguocultural approach to the problem of stylistic devices requires a new apprehension of stylistic devices, which are regarded as:

- a) a complex aesthetic sign which serves as a means of conveying cultural values to the mind of the reader;
- b) one of the main means of verbalizing cultural concepts especially their emotive and evaluative components;
- c) a fragment of the conceptual world picture expressing certain knowledge structures;
- d) a cultural model manifesting elements of universal and national culture (Ashurova, Galieva 2016).

Antonomasia, for instance, is a stylistic device which uses either a proper name to express a general idea or a notional word instead of a proper noun. From the stylistic point of view antonomasia is an image-bearing stylistic device aimed to express emotional, subjective-evaluative attitude of the author. From the point of view of cognitive processes antonomasia is a verbaliser of certain relevant to culture knowledge structures. Thus, in O'Neil's play "Long day's journey into night" we find the author's remark in the portrait description:

*Jamie, the elder, is thirty three, He has his father's broad-shouldered, deep chested physique, is an inch taller and weighs less, but appears shorter and stouter... Combined with his habitual expression of cynicism it gives his countenance a **Mephistophelian** cast* (O'Neil, Three American Plays).

Here the antonomasia, expressed by the derivative adjective, is motivated by the proper name "*Mephistophel*" which contains literary knowledge structures derived from Goethe's "Faust". The image of *Mephistophel*, symbolising evil, malice, contempt to people, serves to characterise the personage of this play.

Allusion, another culture relevant stylistic device, is regarded as a reference to some historical, mythological, literary facts. The mechanism of allusion rests on the fact that it extracts from the addressee's memory the information meant for a new object. Allusion, no matter whether expressed by a word, group of words or a sentence, is intended to activate certain knowledge structures and increase the volume of information:

*Here was a man who had kept alive the old red flame of fatherhood, fatherhood that had even the right to sacrifice the child to God, like **Isaac*** (Lawrence, England my England).

In this example the allusion is expressed by the religious anthroponym "Isaac". According to the biblical legend prophet Abraham was ready to kill his son Isaak to prove his faith in God. In the story by Lawrence the anthroponym is used to characterize the

main personage, the father of the family, who thinks that fatherhood gives him the right to dominate over and sacrifice his children. Activating the religious knowledge structures, the allusion here serves as a means of the personage's characteristics.

Cultural potential is clearly observed in the semantics of image-bearing linguistic units. In other words, national-cultural specificity of imagery is explained by semantic transformations caused by the process of the secondary nomination, characterized by the redistribution of semantic features; some of them are accentuated while others are neutralized. In different languages one and the same image is perceived differently and that is accounted for by extralinguistic factors: nationally specific perception, lifestyle, living conditions, traditions. For instance, the lexeme 'wolf' according to the dictionary definitions is: 1) a wild animal that looks like a dog; 2) the fur of such an animal; 3) any of various wolflike animals of different families, as the thylacine; 4) a cruelly rapacious person; 5) Inf. a man who makes amorous advances to many women (<http://dictionary.reference.com/browse/wolf>). As is seen from the dictionary definitions, the metaphorical usage of the lexeme "wolf" (a cruelly rapacious person) is distinguished by a very negative meaning in English. While in the Kirgiz language this lexeme along with negative characteristics has obtained a positive sense under the influence of the works by Ch. Aytmatov. A series of episodes in his novel "Плаха" serve as a basis for positive associations with this animal: *loving, devoted, independent, bold, wise*, etc.

Stylistic devices play a key role in representation of cultural concepts. The following example from S. Maugham's "Theatre" illustrates the role of stylistic devices in expressing the cultural concept LOVE. The main character of the novel, Julia, paradoxal though it may seem, lives on the stage and plays in life. The given below dialogue between Julia and her son tells us about the latter's disappointment in his first love affair. Julia is upset. With enthusiasm and affection does she explain to her son what love is:

She gave him a little smile.

"And you really think that was love?"

"Well, it's what most people mean by it, isn't it?"

"No, they don't, they mean pain and anguish, shame, ecstasy, heaven and hell, they mean the sense of living more intensely, and unutterable boredom; they mean freedom and slavery; they mean peace and unrest".

Here the concept LOVE is presented in a condensed aphoristic

form. The utterance contains the convergence of stylistic devices (gradation, antithesis, metaphor, epithet and others), which convey a set of conceptual features constituting the frame structure of the concept. It is interesting to note that both positive and negative features are presented in contrast expressed by antithesis: *heaven and hell, freedom and slavery, peace and unrest*. The combination of the opposed and incompatible conceptual features and their complex interaction specify a deep-lying cognitive structure of the analysed concept.

The problem of stylistic analysis of the text in terms of culture is also one of the concerns of the stylistic trend within Cultural Linguistics. It is to be noted that though many linguistic units are culture relevant it is the text which reflects culture in full measure. When viewing texts from this perspective, we should specify them according to the degree of cultural information conveyed. In this respect a special emphasis should be made on the texts describing certain cultural events, phenomena, attitudes, evaluations, and containing culture specific linguistic units and cultural concepts. One of the main tasks of text analysis from the cultural perspective is to analyze culture specific units used in the text. The analysis of culture specific units as non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech formulas of etiquette, etc. proves the correlations between stylistic and culture specific properties of linguistic units.

Thus, the above-mentioned correlations between stylistic characteristics and national-cultural specifics of the linguistic units prove close relationships between stylistics and cultural linguistics and the necessity to study stylistic aspects of cultural linguistics.

Comparative cultural linguistics

Comparative Cultural Linguistics focuses on the comparative and contrastive analysis of culturally marked units of different languages. According to I.A. Sternin, the growth of interest in comparative studies of cultural aspects of different languages is conditioned by the following factors:

- a) the need to identify the universal and nationally specifics of different linguocultures;
- b) the growing interest in the national world picture of different nations;
- c) the need to improve bilingual dictionaries;
- d) the expansion of foreign language teaching [Стернин

2007].

It should be mentioned that there is no unanimity of views on the status of Comparative Linguoculturology among other linguistic disciplines. Some linguists regard Comparative Linguoculturology as a separate area of linguistics, “an independent, complex, scientific, interdisciplinary branch of science of a synthesizing type” [Алимжанова 2010]. However, most scholars reject the independent status of comparative linguoculturology including it into the framework of general linguoculturology [Маслова 2007; Воробьёв 2008].

In V.V. Vorobyov's opinion, Comparative Linguoculturology is an applied aspect of general linguoculturology emerging at the junction of comparative linguistics and linguoculturology, and becoming a logical continuation of the latter. So, according to the scholar, Comparative Linguoculturology studies the processes of interactions and interrelations of languages, cultures and nations applying the principles of comparative and contrastive analyses, aimed at revealing not only structural and functional peculiarities of the compared languages, but also peoples' national culture, a system of cultural values, national peculiarities of thinking [Воробьёв, Полякова 2012].

The aims of comparative linguoculturology according to V.V. Vorobyov are:

- a) to compare two or more languages belonging to different systems on the basis of the native language;
- b) to explore and describe the cultures and cultural spaces of the compared languages;
- c) to reveal cultural specifics and cultural background of the compared languages;
- d) to define the ways each of the languages embodies, represents and transmits culture [Воробьёв, Полякова 2012].

Comparative Linguoculturology as an interdisciplinary discipline focuses on revealing similarities and differences of two or more linguocultures reflected in the linguistic units of the compared languages: non-equivalent lexicon, phraseological units and proverbs, metaphors, symbols, mythologemes, folklore, religious and fictional texts, a set of linguistic and communicative units (speech etiquette, communicative situations, communicative intentions and strategies, etc.), an axiological world picture, etc.

For example, comparative analysis of phraseological units with the component “white/белый/оq” in all languages represent conceptual features associated with: a) the culture specific notions

of purity, innocence, honesty and decency – **engl.:** *white magic, lily-white reputation; white wedding; white light; white hands; white man; white envy; to mark with a white stone; white day; white lie*; **rus.:** белая душа, белая изба, белая баня, белая кухня, облачиться в белые одежды, белая полоса, белая горница; **uzb.:** oq ko'ngil, oqi, oq; **b) social status** – **engl.:** *white man, white supremacy, poor white, white-collar job; white house*; **uzb.:** oq bilak, oq suyak, kosasi oqarmagam, og'zi oqarib qoldi, **rus.:** белый человек, белая кость.

In the English language, in contrast to Uzbek and Russian, the Ph.U. with the component “white” alongside positive associations can denote negative senses such as: **a) fury, anger** – *white with fury* (intensely heated, impatient, *white rage* (a very strong feeling of anger), *at white heat* (in a state of strong emotion); **b) fear** – *to show white feather* (to act in a cowardly way), *to look white about the gills* (to look or feel nauseated often because of the fear), *white-livered* (lacking vigour and courage), *white at the lips* (very afraid of smth./ smb.); **c) illness** – *white scourge* (tuberculosis), *white leg* (thrombophlebitis of a femoral vein), *white-blooded* (anaemic). In addition, Ph.U.s can denote the following meanings that are not found in Uzbek or Russian: **a) appearance**: *white as chalk; white as snow; white as milk*; **b) someone who is loved**: *white boy* (a person who is favoured), *white headed boy* (a favourite), *white son* (a favourite son), *white hen's chick* (a fortunate person).

In the Uzbek language in contrast to English and Russian, there are Ph.U., that represent the following features: **a)** ability to distinguish between good and evil, right and wrong (oq-qorani tanigan, oqdan qorani ajratmoq); **b)** age characteristics (*sochiga oq kirgan*, oq soqol, soqoliga oq kirgan); **c)** wishes of good luck (oq yo'l); **d)** mourning (oq kiymoq); **e)** swear (oq qilmoq).

In the Russian language, many Ph.U. with the component “white” denote space: белый свет; не видеть белого света; белое пятно; не взвидеть белого света, белый континент; белое утро; средь бела дня; по белу свету; свету белому не рад.

So, a short comparative analysis of Ph.U. with the component “white” shows that in all linguocultures there are both similarities and differences in the perception of this colour. The differences reflect the notional peculiarities of a certain nation and convey information about cultural norms and national mentality.

From the linguocultural perspective a special attention is ascribed to comparative investigations of stylistic devices that are regarded as cultural models conveying information about the

universal and nationally specific cultural values. For instance, euphemism which is used to substitute a coarse, rude word or expression by a more polite and appropriate one, has its own national specific characteristics in different languages. Its usage is determined by ethic, moral and religious rules of a certain culture. In the English language we often come across feministic euphemisms (“chairperson” instead of “chairman”, “police officer” instead of “policeman”); euphemisms, denoting unprivileged professions (cleaning operative (road sweeper or dustman), sanitation engineer (garbage man), meat technologist (butcher); euphemisms used in advertisements (king size clothes; well-fed). These groups of euphemisms can hardly be found in the Uzbek language. But, the Uzbek linguoculture is characterized by abundance of euphemisms denoting family relationships (umr yo’ldosh, juft, xo’jayin, to’ra, kenja bola); euphemisms, substituting some insects and animals (benom, oti yo’q, besh bo’g’in, ayri quyruq); and, euphemisms, used instead of some items of clothes (ichki kiyim, lippa, ezor, lozim).

No less important are the researches dealing with the comparative analysis of cultural concepts both universal (Life, Love, Beauty, Death, Family, Mother) and nationally specific (Gentleman, Privacy, Enterprise; Маҳалла, Гап, Меҳмондўстлик; Тоска, Душа).

It is worth mentioning that even universal concepts in different linguocultures can represent some nationally specific features. For example, the perception of the concept “Beauty of a woman” and its linguistic externalization is characterized by national specifics. Thus, the description of women’s beauty in oriental poetry, Uzbek poetry in particular, abound in voluminous usage of expressive means and stylistic devices motivated by lexical meaning denoting natural phenomena, heavenly bodies, flora and fauna:

*Soching qorong’u tun, ey sarvqaddi shirinlab,
Yuzung tun o’rtasida jilva aylagan kavkab.*

*Yuzungda lab su aro o’t erur, bu asru g’arib,
Labingda xo’y o’t aro su erur bu asru ajab (Navoiy. G’azal)*

*Qomatingdan zar yog’ar,
siyminbadan, atlasnigor,
Ko’ylagingning zarlaridan
menda ko’ngil zorlari.*

*Qancha dilni zulflaringdan
bellaringga tashlagay,
Sochlaringning bellaring
birlan buzug' guftorlari.*

*Qoshlaring yoy tortibon,
kipriklaring turgay qator,
Yo'ldan urgay ko'zlaring yo —
fitnaboz g'addorlari.*

*Qaddu bastingdan hayotga
qanchalar rangi rivoj,
Gul bo'lish darsin olur
sendan gulu gulzorlari.*

*Ketmagay dildan bahoru
ham tiriklikdan ifor,
Buncha ham dildor ekandir
bu shahr dildorlari.*

*Sen qadam kaklik yurishlar
birla qo'ygil jonima,
Gul qadamlardirmi nozik
yo kiyik raftorlari? (S.Sayid. Dil fasli).*

In the English poetical tradition, the use of such images is considered a very negative phenomenon, as an unnecessary adornment. Even in Shakesperian time, such “adornments” were denounced and ridiculed, and this can be evidenced by W. Shakespeare’s sonnet 130 built on “anti-images” (*eyes nothing like the sun, no roses on her cheeks, coral is more red than her lips, perfumes has more delight*).

Conclusion

In conclusion, we shall summarize the tasks and areas of investigation of each trend of Linguoculturology:

Linguocultural Lexicography deals with compiling dictionaries reflecting culture specific phenomena of a certain linguoculture. Cultural dictionaries can be divided into the following types: 1) cultural dictionaries exploring cultural, political, social, historical issues peculiar to the country in a certain historical period;

2) dictionaries and reference books devoted to the descriptions of countries and cultures; 3) specialized cultural dictionaries guiding specific cultural areas of knowledge; 4) encyclopedic dictionaries;

Phraseological Trend is aimed to: a) work out typology of cultural connotations in phraseological units; b) reveal the conceptual content of phraseological units; c) explore symbolic semantics of phraseology; d) investigate the role of phraseology in the world picture representation; e) elaborate principles and methods of cultural interpretation of phraseological units;

Conceptological Trend is concerned with a) the taxonomy of the main cultural concepts peculiar to a certain linguoculture; b) the typology of cultural concepts (universal, nationally specific, individual); c) national specifics of cultural concepts; d) interlevel verbalization of cultural concepts; e) the role of cultural concepts in fictional texts; f) the role of cultural concepts in the world picture representation, etc.

Stylistic Trend in Linguoculturology focuses on the study of: a) interpretation of stylistic devices as cultural models; b) national-cultural specificity of image-bearing linguistic units; c) national-cultural specificity of stylistic devices; d) stylistic analysis of texts charged with cultural information;

Comparative Linguoculturology is aimed at investigating the following problems: a) the universal features of different linguocultures; b) national-cultural specifics of linguistic units belonging to different language levels (lexical, phraseological, syntactical, stylistic); c) the national world picture of different nations; d) similarities and differences of cultural values of different ethnic groups; f) universal and national-cultural specifics of cultural concepts; g) cultural factors influencing the language usage.

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Lingvomadaniyatshunoslik: asosiy masalalar, tamoyillar va vazifalar

Abstrakt

XXI asr lingvistikasida til nafaqat kommunikatsiya quroli, balki millatning madaniy kodi sifatida talqin etiladi. Mazkur yondashuv, "inson barcha narsaning mezoni" tamoyiliga asoslanuvchi va tildagi "inson faktorini" o'rganishga qaratilgan antroposentrik paradigmaning rivojlanishi bilan shartlangan. Antroposentrik paradigmaning shakllanishi lingvistik nazariyalar va yondashuvlar, tadqiqot metodlarining o'zgarishiga, tilshunoslikda til va tafakkur, til va jamiyat, til va madaniyat kabi masalalarni tadqiq etishga qaratilgan bir qator fanlararo, ya'ni tilni bir nechta fan kesishuvida o'rganuvchi sotsiolingvistika, kognitiv lingvistika, lingvomadaniyatshunoslik, gender lingvistikasi kabi lingvistik yo'nalishlarning vujudga kelishini taqozo etdi. Ushbu yo'nalishlar orasida til va madaniyat bog'liqligini o'rganishga qaratilgan lingvomadaniyatshunoslik fani alohida e'tiborga sazovor. Hozirgi vaqtda lingvomadaniyatshunoslik yangi fan bo'lishiga qaramasdan uning ichida bir qator yo'nalishlar ajralib turmoqda. Ushbu yo'nalishlarga quyidagilar kiradi: leksikografik, frazeologik, konseptologik, stilistik va qiyosiy. Maqolada ushbu lingvomadaniyatshunoslik yo'nalishlari aniqlangan, ularning rivojlanish tarixi, asosiy nazariy masalalari va tadqiqot muammolari hamda har bir yo'nalishda erishilgan muvaffaqiyatlar yoritib berilgan.

Kalit so'zlar: lingvomadaniyatshunoslik, lingvomadaniy leksikografiya, frazeologiya, stilistika, konseptologiya, qiyosiy tahlil.

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**TARIX. MANBASHUNOSLIK
HISTORY. SOURCE STUDIES**

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Qadimgi turkcha unvonli To'xoriston tangalari

Abstrakt

Biror davlatni boshqargan sulolalarning etnik kelib chiqishini aniqlashda ular tomonidan bostirilgan tangalardagi ramziy belgilar, tamg'a va unvonlar muhim o'rin tutadi. Qizig'i shundaki, islomdan oldingi davrlarda To'xoriston (Janubiy O'zbekiston – Janubiy Tojikiston – Shimoliy Afg'oniston)da bostirilgan turkiy tangalardan o'rin olgan qadimgi turkiy tamg'a va unvonlar ("xoqon", "yabg'u", "tegin", "tarxon") sug'diy yozuvdadir. Shuningdek, ilk o'rta asrlarga Chochda bostirilgan G'arbiy Turk xoqonligi (568-740) tangalaridagi to'rtta tamg'a (lira shaklli va uning turlari, langarsimon, qo'shqilich) To'xoriston tangalaridagi tamg'alar bilan yaqin o'xshashlikka ega. Ilk o'rta asrlarda Choch va To'xoristonda o'xshash tamg'a va unvonlarning uchrashi bu hududlarda G'arbiy Turk xoqonligining to'g'ridan-to'g'ri boshqaruvi yo'lga qo'yilishi, shuningdek, xoqonlikning Markaziy Osiyodagi etnomadaniy jarayonlarda tutgan o'rni bilan chambarchas bog'liqdir.

Kalit so'zlar: Markaziy Osiyo, Transoksiana, To'xoriston, islomdan oldingi davr, tangalar, Turk xoqonligi, sug'diy alifbo, qadimgi turkiy unvonlar, tamg'alar, sulolalar.

Muallif haqida: Boboyorov G'aybullay Bolliyeovich – tarix fanlari doktori, dotsent, Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti.

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Kirish

Ilk o'rta asrlarda Amudaryo – Sirdaryo oralig'i va unga tutash hududlardagi o'nlab voha hukmdorliklaridan biri bo'lgan

To'xoriston o'lkasi Termiz, Chag'oniyon, Xuttal, Badaxshon, Balx, Guzgon (Juzjon), Kumed (Qorategin), Vaxsh, Qo'bodiyon va shunga o'xshash o'nlab katta-kichik hukmdorliklardan iborat edi. Bu davrga tegishli yozma yodgorliklar To'xoristonda asosi yunoncha bo'lgan baqtriy yozuvida ish yuritilganini ko'rsatadi. Buni ushbu tarixiy o'lkaga tegishli tangalar, devor yozuvlari, bitiktoshlar, teri, sopol va metall buyumlar sirtidagi bitiklar va Shimoliy Afg'onistondan topilgan yuzlab baqtriy tilli hujjatlar tasdiqlaydi. Shu bilan birgalikda ilk o'rta asrlar To'xoriston tangalarining bir qismida sug'diy yozuvlar uchrab, o'z xususiyatiga ko'ra ular mintaqa tarixi bilan bog'liq ko'plab masalalarga oydinlik kiritadi.

Keyingi yillarda sug'diy yozuvdagi qadimgi turkcha unvonli ko'plab To'xoriston tangalarining topilishi ular bo'yicha chuqurroq izlanishlar olib borilishini talab qilmoqda. Ayniqsa, ushbu tangalarning qaysi hukmdorliklarga tegishli ekani va qanday tarixiy voqealiklar bilan bog'liqligi masalasi ko'ndalang bo'lib turibdi. Ularni shartli o'laroq quyidagicha guruh va variantlarga ajratib tanishib chiqamiz:

1-guruh. Bosma yozuvli (kontramarkli) tangalar.

Ushbu guruh tangalarini shartli o'laroq quyidagicha variantlarga ajratish mumkin:

1-variant. "xoqon" unvonli tangalar:



1

2

2-tangalar. Av. Har ikkala tanganing old yuzasida o'ng tomonga qaragan, ikki qanotli toj kiygan Sosoniy hukmdorining boshi va uning ustida yarim oy va quyosh tasvirlari o'rin olgan. 1-tangadagi hukmdor tasviridan teparoqda, o'ngda sug'diycha yozuvli kontramark (bosma yozuv) o'rin olgan bo'lib, x'γ'n "xoqon" o'qiladi. 2-tangada esa hukmdorning o'ng tomonida pahlaviy yozuvining izlari saqlangan. Hukmdor tasviridan so'lda va quyida sug'diycha bosma yozuvlar uchrab, birinchisi x'γ'n βyu "Ilohiy xoqon", ikkinchisi esa δšcy βyu "Ilohiy (i)dishchi" yoki "Tish ilohi" o'laroq o'qiladi. **Rv.** Tangalarning orqa yuzasida o'rtada otashdon

va uning atrofida tik turgan kohinlar, ularning tepasida besh qirrali yulduz va yarim oy tasvirlari o'rin olgan. Saqlanish joyi: www.zeno.ru - #216231, #125612; O'lchami: -, -; Salmog'i: 3,34 g., 3,4 g.

2-variant. "xoqon" va "tegin" unvonli tangalar:



3

4

3-4-tangalar. Av. Har ikkala tanganing old yuzasida yuqoridagi hukmdor tasviridan anchagina farqli qiyofadagi o'ng tomonga qaragan, ikki qanotli toj kiygan Sosoniylar hukmdori boshi va uning ustida yarim oy va quyosh tasvirlari o'rin olgan. 3-tangadagi hukmdor tasvirining o'ng, so'l va quyida sug'diy bosma yozuvlardan o'ngdagisi $\delta\dot{\varsigma}y\ \beta yu$ "Ilohiy (i)dishchi" yoki "Tish ilohi", so'ldagisi $tky(n)$ "tegin", quyidagisi esa $x'y'n\ \beta yu$ "Ilohiy xoqon" shaklida o'qiladi. 4-tangadagi tasvirning to'rt yonida 4 ta bosma yozuv o'rin olgan bo'lib, quyidagicha o'qiladi: tepadan o'ngdagisi $x'y'n\ \beta yu$ "Ilohiy xoqon", tepadan so'ldagisi $tk'yn$ "tegin", quyida o'ngdagisi $\delta\dot{\varsigma}y\ \beta yu$ "Ilohiy (i)dishchi" / "Tish ilohi", hukmdor tasviri ostidagi yozuv esa $k'ns$ yoki $k-s'n(?)$. **Rv.** Tangalarning orqa yuzasida yuqoridagi tangalardagiga o'xshash tasvirlar o'rin olgan. Saqlanish joyi: www.zeno.ru - #125489, #151335; O'lchami: -, 25-29 mm; Salmog'i: 3,6 g., 3.22 g.

3-variant. "tegin" unvonli tangalar:



5

6

5-6-tangalar. Av. Tangalarning old yuzasida yuqoridagi hukmdor tasviridan anchagina farqli qiyofadagi o'ng tomonga qaragan, ikki qanotli toj kiygan Sosoniy hukmdorlarining boshi va uning ustida yarim oy va quyosh tasvirlari o'rin olgan. 5-tangada hukmdor tasvirining tepa qismida, o'ng va ost qismida bosma

yozuvlar joylashgan. Tepa qismidagi sug'diy yozuv *tk'yn* "tegin", o'ngdasi *pyškwr* (haligacha ma'nosi aniqlanmagan ibora), quyidagisi esa *ḍšcy βyu* "Ilohiy (i)dishchi" / "Tish ilohi" shaklida o'qiladi. 6-tangadagi bosma yozuvlar quyidagicha o'qiladi: o'ngdagi yozuv *tk'yn* "tegin", *pyškwr(r)* (5-tangadagi bilan bir xil haligacha ma'nosi aniqlanmagan ibora). Rv. Tangalarning orqa yuzasida yuqoridagi tangalardagiga o'xshash tasvirlar o'rin olgan. Saqlanish joyi: www.zeno.ru - #203267; #208970; Salmog'i: 3,45 g., 3,36 g.

4-variant. "tegin" va "tarxon" unvonli tangalar:



7-9-tangalar. Av. Tangalarning old yuzasida yuqoridagi hukmdor tasvirlaridan anchagina farqli qiyofadagi o'ng tomonga qaragan, ikki qanotli toj kiygan Sosoniy hukmdorlari boshi va uning ustida yarim oy va quyosh tasvirlari o'rin olgan. 7-tangada hukmdor tasviri tepa qismining o'ng va chap tomonida hamda hukmdor boshining old tomonida bosma yozuvlar joylashgan bo'lib, o'ngdagi *tk'yn* "tegin", chapdagisi *βyu* "Ilohiy", uchinchi esa *trx'n* "tarxon" o'laroq o'qiladi. 8-tangada hukmdor yelkasining o'ng va chap yonida joy olgan bosma yozuvlar quyidagicha: o'ngdagi yozuv *tk'yn* "tegin", chapdagisi *trx'n* "tarxon" [Бабаяров 2013, 145-152]. 9-tangada 4 ta bosma yozuv o'rin olgan bo'lib, hukmdor tasvirining tepasidagi *trx'n* "tarxon", chapdagisi *tkyn* "tegin", o'ngdagi *pyškwr*, pastdagisi esa *ḍšcy βyu* "Ilohiy (i)dishchi" / "Tish ilohi" o'laroq o'qiladi. Rv. Tangalarning orqa yuzasida yuqoridagi tangalardagiga o'xshash tasvirlar o'rin olgan. Saqlanish joyi: www.zeno.ru - #173012, #28789, #86936; O'lchami: 27-5-28 mm, 30 mm, -; Salmog'i: 3,15 g., 3,38 g.

5-6-variantlar. "Ilohiy (i)dishchi?" yoki "Tish ilohi" iborasi va "hukmdor" unvonli tangalar:



10

11

10-11-tangalar. Av. Tangalarning old yuzasida yuqoridagi hukmdor tasviri birmuncha farqli qiyofadagi o'ng tomonga qaragan, ikki qanotli toj kiygan Sosoniy hukmdorining boshi va uning ustida yarim oy va quyosh tasvirlari uchraydi. 10-tangadagi hukmdor tasvirining old (o'ng) tomonidagi sug'diy yozuv *pyškw(r)*, ost qismidagisi esa *δšcy βyu* "Ilohiy (i)dishchi" / "Tish ilohi" o'laroq o'qiladi. 11-tangada esa hukmdorning boshidan o'ngda baqtriy yozuvida "hukmdor", undan quyiyoqda sug'diycha *χωβ* "hukmdor" so'zlari o'rin olib (teskari yozilgan), hukmdor boshining orqa tomonida romb ko'rinishidagi tamg'a uchraydi. **Rv.** Tanganing orqa yuzasida yuqoridagi tangalardagiga o'xshash tasvirlar o'rin olgan. Saqlanish joyi: www.zeno.ru – #199529, #43496; O'lchami: 26-28 mm, 24.0-25.2 mm; Salmog'i: 3.63 g., 2.68 g.;

7-variant. Turgash xoqonligi tamg'asi bosilgan tangalar:



12

13

12-13-tangalar. Av. Tangalarning old yuzasida yuqoridagi hukmdor tasviridan birmuncha farqli qiyofadagi o'ng tomonga qaragan, ikki qanotli toj kiygan Sosoniy hukmdorining boshi va uning ustida yarim oy va quyosh tasvirlari o'rin olgan. 12-tangada hukmdor boshining o'ng yonida sug'diy yozuvda *x'γ'n* "xoqon" unvoni, hukmdor boshidan quyiyoqda  ko'rinishidagi tamg'a, 13-tangada esa hukmdor boshining o'ng va so'l yonida  ko'rinishidagi 2 ta tamg'a, hukmdor boshidan quyida esa sug'diy yozuvda *δšcy βyu* "Ilohiy (i)dishchi" / "Tish ilohi" so'zlari o'rin olgan. **Rv.** Tanganing orqa yuzasida yuqoridagi tangalardagiga o'xshash tasvirlar bor.

2-guruh. To'xoriston hukmdorliklarining mahalliy tangalari.

Ushbu guruh tangalarini ham shartli o'laroq quyidagicha variantlarga ajratish mumkin:

1-variant. "Farn xuvu" "(Qutlug' hukmdor)" unvonli tangalar (orqa tomoni):



14-15-tangalar. Av. Tangalarning old yuzasida to'g'riga qaragan hukmdor va malika boshi va ularning ustida yarim oy va quyosh tasvirlari o'rin olgan. **Rv.** Tangalarning orqa yuzasida $\oint$ shaklidagi tamg'a va uning atrofida sug'diy yozuv joylashgan. 14-tangadagi yozuv teskari yozilgan bo'lib, oynada qaralganda quyidagicha to'g'rilanib o'qiladi: tamg'aning o'ng tomonidagisi – *rrn* "farn" (qut), so'l tomondagisi – *xw* (β) "xuv" (hukmdor). 15-tangadagisi odatdagiday yozilgan bo'lsa-da, yozuvlar to'liq saqlanmaganligi tufayli tamg'aning o'ng tomondagisini hozirchalik so'roq belgisi ostida *rrnw-γ/k* (..) "farn..." (qut...) va tamg'aning chapdakisini *(x)wβw* "xuvu" (hukmdor) o'laroq o'qimoqdamiz. Saqlanish joyi: Shaxsiy kolleksiya, www.zeno.ru - #194336; O'lchami: 19.5 mm.

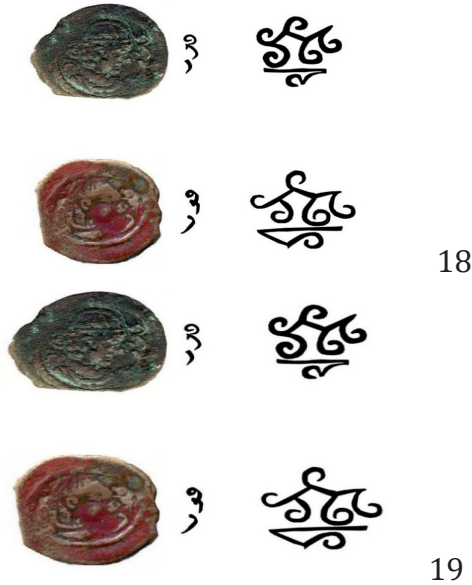
2-variant. "Farn xuvu"? "(Qutlug' hukmdor)" unvonli tangalar (o'ng tomoni):



16-17-tangalar. **Av.** Tangalarning old yuzasida to'g'riga qaragan hukmdor va malika boshi va ularning ustida yarim oy va quyosh tasvirlari o'rin olgan. 16-tangadagi qo'shaloq tasvirning tagida sug'diy yozuv teskari yozilgan bo'lib, oynada qaralganda chamasi quyidagicha o'qiladi: *tyw'r'k [xwβ]* "To'xor hukmdori"? 16-tangadagi qo'shaloq tasvirning so'l tomonida *xwβ* "xuv" (hukmdor) so'zi uchraydi. **Rv.** 16-tanganing orqa yuzasida  shaklli tamg'a o'rin olgan bo'lib, yozuv uchramaydi, 17-tanganing esa teskari tomonining rasmi topilmadi. Saqlanish joyi: www.zeno.ru - #27992, Smirnova 1981: 504; O'lchami: 23 mm; Salmog'i: 1,47 g.

3-guruh. To'xoriston yabg'ulari tangalari.

1-Variant. "Farn" (qut) so'zi o'rin olgan tangalar:



18-19-tangalar. **Av.** Tangalarning old yuzasida o'ngga qaragan hukmdor tasviri va uning old (o'ng) tomonida sug'diy yozuvda *rrn* "farn" (qut) iborasi uchraydi. **Rv.** Tangalarning orqa yuzasida Choch vohasida bostirilgan G'arbiy Turk xoqonligi tangalaridagi bilan birday  /  ko'rinishidagi tamg'a o'rin olgan bo'lib, yozuv uchramaydi. Saqlanish joyi: www.zeno.ru - #77536, #48390; O'lchami: -, -; Salmog'i: -, 1,3 g.

1-Variant. "Xoqon" (?) unvonli tanga:



20



21



20-21-tangalar. Av. 20-tanganing old yuzasida yuqoridagi 1-variantdagi o'xshash, biroq ancha farqli qiyofadagi o'ngga qaragan, peshonasi yaqinida yarim oy o'rin olgan hukmdor tasviri va uning old (o'ng) tomonida sug'diy yozuvda $x'y'n$ "xoqon" (?) unvoni o'rin olgan. Ushbu tangalarning old tomonida 18-19-tangalarga tasviriy jihatidan yaqin, biroq anchagina farqli qiyofadagi o'ngga qaragan hukmdor tasviri uchrab, birorta yozuv ko'zga tashlanmaydi. **Rv.** 20-tanganing orqa yuzasida Choch vohasida bostirilgan G'arbiy Turk xoqonligi tangalariga xos  shaklli tamg'a bo'lib, yozuv mavjud emas. 21-tangada esa 20-tangadagi tamg'a bilan yaqin o'xshashlikka ega, biroq birmuncha farqlanuvchi  shaklidagi tamg'a uchraydi. Tamg'a atrofidagi unchalik yaxshi saqlanmagan sug'diycha yozuvni hozircha shartli o'laroq rrn (βyu) $x'y'(n)$ "Ilohiy qut (sohibi) xoqon" deb o'qimoqdamiz. Saqlanish joyi: www.zeno.ru - #221945; #179791; O'lchami: 18 mm, 23 mm; Salmog'i: 1,86 g, 1,5 g.

1-Variant. Yozuvsiz (anepigrafik) tangalar (Bu turkumdagi tangalarda birorta yozuv uchramasa-da, G'arbiy Turk xoqonligi bilan bog'liq ayrim masalalarga oydinlik kiritadigan tomonlari borligini ko'zda tutib bu yerda keltirib o'tdik):



22



23

22-23-tangalar. Av. O'rtasida dumaloq teshik o'rin olgan ushbu tangalarning o'ng tomonida Choch vohasida bostirilgan $c'cynk$ $xw\beta w tk'yn$ "Choch hukmdori tegin" unvonli tangalardagi tamg'alar bilan yaqin o'xshash tamg'a () o'rin olgan. **Rv.** Tangalarning orqa tomonida birorta belgi yoki yozuv yo'q. Saqlanish joyi: www.zeno.ru - #211559, #27691; O'lchami: 24 mm; 25 mm. Salmog'i: 1,85 g; 4.2 g.

4-guruh. To'liq aniqlanmagan tangalar.**1-Variant.**

24

24-tanga. Av. Tanganing old yuzasida ↑ shaklidagi islomdan oldingi Termizshohlar sulolasi tamg'asiga o'xshash tamg'a va uning o'ng tomonida tik holatda yozilgan sug'diycha yozuv o'rin olgan. Yozuv nisbatan yaxshi saqlangan bo'lishiga qaramasdan aynan qanday ma'nodagi so'z (unvon yoki ism) ekanligi masalasi ochiq qolmoqda. Yozuv chamasi quyidagicha o'qiladi: *'rβwy / 'wδwy / twδwn* "Tudun"? **Rv.** Tanganing teskari tomonida ustma-ust yozilgan uch qator sug'diy yozuv uchrab, ulardan o'rta qatordagisi *xwβw* "hukmdor" o'laroq o'qiladi. Yozuvlarni taxminan shu tarzda o'qish mumkin: *'w... \ xwβw \ swnywk / cwryβk?* "... hukmdor Cho'rbek?". Saqlanish joyi: www.zeno.ru - #117760; O'lchami: 20.7-22.2 mm; Salmog'i: 2.8 g.

2-variant.

25

25-tanga. Av. Xitoy tangalariga taqlidan o'rtasi to'rtburchak teshik va uning atrofiga sug'diy yozuvdagi 3 ta so'zdan iborat jumla o'rin olgan. Ulardan so'ldagisi taxminan *xwβw* "hukmdor" o'laroq o'qiladi. Qolganlarini o'qish qiyinchilik tug'diradi. **Rv.** Tanganing teskari yuzasida to'rtburchak teshikning so'l tomonida ↑ shaklidagi islomdan oldingi Termizshohlar sulolasi tamg'asiga o'xshash tamg'a, o'ng tomonida esa sug'diy yozuvda va uning o'ng tomonida tepadan quyiga qarab yozilgan sug'diycha yozuv o'rin olib, *rrn* "farn" (qut)

o'laroq o'qiladi. Saqlanish joyi: www.zeno.ru - #57521; O'lchami: 1.6 g.; Salmog'i: 17.7 mm.

3- variant.



26

26-tanga. Av. Tanganing o'ng yuzasida sochi yelkasigacha tushgan, dumaloq yuzli, soqolsiz hukmdor tasviri o'rin olgan. **Rv.** Tanganing teskari yuzasida  shaklidagi Eftaliylar sulolasi tamg'asi va uning o'ng tomonida tepadan quyiga tik yozilgan sug'diycha yozuv o'rin olib, xwβ "hukmdor" o'laroq o'qiladi. Saqlanish joyi: www.zeno.ru - #179790; O'lchami: 24 mm; Salmog'i: 2.7 g.

Sug'diy yozuvli To'xoriston tangalarining o'rganilishi

To'xoriston tangalari bo'yicha olib borilgan ilmiy izlanishlar ko'lamida uncha keng emas. O'tgan asrning boshlaridan to bugungi kungacha ko'proq G'arb olimlari baqtriy va pahlaviy (o'rta fors)cha yozuvli To'xoriston tangalarini o'rganishgan bo'lib, o'lkaning sug'diy yozuvli tangalari tadqiqotchilar nazaridan deyarli chetda qolgani ko'zga tashlanadi. Bu turdagi tangalarning nisbatan oz topilishi ham buning bosh sabablaridan biridir. To'xoriston tangalari bo'yicha yirik mutaxassis R. Gyobl 1960-yillardagi izlanishlarida sug'diy yozuvli tangalarga qisqacha to'xtalib o'tgan edi [Göbl 1967]. Taniqli numizmat E. V. Rtveladze esa islomdan oldingi To'xoriston tangalari bo'yicha izlanishlar olib borish jarayonida baqtriy tilli tangalar bilan birga ayrim sug'diy yozuvli tangalarni ham keltirib o'tadi [Ртвеладзе 1987, 140-145; Ртвеладзе 2006, 119]. O'z vaqtida O'rta Osiyo tangalari bo'yicha keng ko'lamli izlanishlar yuritgan Y. V. Zeymal ham bu masalaga to'xtaladi [Zeymal 1995, 122-127]. O'lkaning sug'diy yozuvli tangalarini, aniqrog'i, sirtiga sug'diy yozuv keyinchalik bosilgan (kontramarkli) Sosoniylar Eroni tangalarini ilk o'laroq o'rganganlardan biri V. A. Livshits va keyinchalik L. S. Baratova ayrim tanga yozuvlarini *γ'γ'n* «xoqon» va *tk'yn / tkyn* "tegin" o'laroq o'qib, ularni qadimgi turklar bilan bog'lagan, ba'zi tangalardagi sug'diy yozuvni esa *tšβ'n* shaklida o'qigan va uni qadimgi eroniy elatlar talqinidagi Tish ilohi bilan solishtirgan edilar [Kljaštornyj, Livšic

1972, 81-82; Баратова, Лившиц 2002, 21-26]. Biz esa yana bir qator tangalarni aniqlash bilan birga *tšβ'n* so'zini *trx'n* "tarxon" shaklida o'qib, uni Turk xoqonligidagi yuqori unvonlar bilan bog'lagan, bu o'qishimiz taniqli eronshunos N. Sims-Vilyams tomonidan qo'llab-quvvatlangan edi.

O'z vaqtida biz ham old tomonida o'ngga qaragan hukmdor tasviri, teskari tomonida esa Chochda bostirilgan G'arbiy Turk xoqonligi tangalaridagi  ko'rinishidagi tamg'alar (*qar.* 1-rasm. 4) bilan deyarli bir xil tamg'a o'rin olgan 17-18-tangalardagi sug'diy yozuvni *prn* "qut", qo'shaloq portretli tangalardagi yozuvni esa *prn* *xwβw* "Ilohiy hukmdor" o'laroq o'qigan, deyarli bir vaqtning o'zida ham Choch, ham To'xoriston tangalarida qadimgi turkcha unvon va tamg'alarining uchrashidan kelib chiqib, geografik tomondan bir-biridan ancha uzoq joylashgan har ikkala o'lkada bunday tangalar bostirilishini Turk xoqonligi bilan bog'lab tushuntirgan edik [Бабаяр 2007, 193; Бабаяров, Кубатин 2010, 3-13; Babayarov 2017, 7-12].

O'tgan yili numizmat A. Musakayeva va arxeolog A. Berdimurodov Sazag'on (Pastdarg'om / Samarqand)dan topilgan tangalar orasida sirtiga sug'diy yozuv bosilgan sosoniy tangalar bo'yicha maxsus maqola yozib, bu turkum tangalarning bir necha yangi tiplarini aniqladilar. Biroq ular bu turkum tangalarda sug'diy yozuv va turkiy unvonlar uchrashi aynan qanday tarixiy voqeliklar bilan bog'liqligi masalasiga to'xtalmaganlar [Маршаков, Бердимуратов 2018, 137-144].

Tangalarning yozuv bichimi (orfografiyasi)

Ushbu tangalardan o'rin olgan yozuvlarning barchasi sug'diy yozuvning ilk o'rta asrlarda Sug'd o'lkasi va unga qo'shni Choch, O'tror, Ustrushona, Farg'ona, Yettisuv, Sharqiy Turkiston va Mo'g'uliston hududlarida keng qo'llanilgan turi – yugurik (kursiv) yozuv turida bitilgan bo'lib, ular orasida *x'y'n* "xoqon", *tk'yn* "tegin", *trx'n* "tarxon" kabi qadimgi turkcha unvonlar va *xwβ* / *xwβw* "hukmdor", *rrn* "farn", *βyu* "ilohiy" singari sug'diycha unvon va epitelar aniqtiniq yozilgani bilan ajralib turadi. Yuqorida keltirilgan tangalardagi eski turkcha unvonlarning, ayniqsa, "xoqon" unvonining yozilishi (20-tanga bundan istisno) Choch, Farg'ona, Sug'd (Samarqand) va O'trorda bostirilgan G'arbiy Turk xoqonligiga to'g'ridan-to'g'ri yoki bilvosita bog'liq tangalardagi yozuv bilan deyarli birday (*solishtiring.* 1-rasm. 4, 9-11, 13-15) [Смирнова 1981 341, 391-393; Ртваледзе 2006, 58, 78-86; Бабаяров 2007, 40-52]. Shu o'rinda To'xoriston tangalarida qadimgi turkcha "tegin" unvonining Choch Teginlari

(605-750) tangalaridagi kabi *tk'yn* va *tkyn* ko'rinishida turlicha yozilganini ham aytib o'tish kerak (1-rasm. 5-6) [Смирнова 1967, 40; Баратова, Лившиц 2002, 21; Бабаяров 2007, 40-41, 48]. Qadimgi turkcha "tarxon" unvonining yozilishi esa ushbu unvonning sug'diy va keyinchalik arab yozuvi asosidagi forsiy va turkiy yozuvlaridagi yozilish shakli bilan uyg'unlikka ega (t-r-x-a-n).

To'xoriston tangalaridagi boshqa bosma yozuvlar: *δšcy*, *pyškwr*, *k-'ns* yoki *k-s'n(?)*) va yana bir qator so'zlar hozircha to'la-qonli o'qilmagan so'zlar sirasidandir.

Tasvirlardagi o'ziga xosliklar (ikonografiya)

Birinchi guruhdagi bosma yozuvli (kontramarkli) tangalardagi tasvirlar ilk o'rta asrlarda Eronda bostirilgan Sosoniy tangalaridagi turli hukmdorlar tasvirlari bilan deyarli birday bo'lib, ularning ko'pchiligi Peroz draxmasidagi tasvirga yaqin keladi. Ikkinchi guruhdagi qo'shaloq portretli To'xoriston (Chag'oniyon?) tangalari esa ulardan butunlay boshqacha. Ularning chizilish shakli – ko'z va yuz tuzilishi, soch turmagi VI-VIII asrlarda Choch, Sug'd, O'tror va Buxoroda bostirilgan qadimgi turk tangalariniki bilan yaqin o'xshashlikka ega: biroz qisiq yoki bodomsimon ko'z, yumaloq yuzlilik, nisbatan uzun soch, boshlari ustida yulduz yoki quyosh o'rin olgan yarim oy tasvirlari [Баратова 2005, 418; Бабаяров 2007, 11, 14, 18-19, 30; Бабаяров 2014, 70-75]. Ushbu 5 hukmdorlikda deyarli bir vaqtda bostirilgan tangalarda tamg'alar farqli bo'lishiga qaramay (Choch -  /  / ; Sug'd - ; O'tror -  / ; Buxoro - ; To'xoriston - ), ham hukmdor, ham malika (xotun) tasvirlarining biroz qisiq ko'zli, yumaloq yuzli o'laroq eski turklarni eslatadi (1-rasm. 1, 4, 13-15). Ayrimlari G'arbiy Turk xoqonligi bilan (ayniqsa, Choch va Sug'd tangalari), ayrimlari esa xoqonlikka bilvosita bog'liq sulolalarga tegishli. Ushbu tangalarning barchasida hukmdorning uzun sochli va soqolsiz tasvirlangani va shu tomoni bilan yozma manbalardagi ma'lumotlarga yaqin kelishi diqqatni tortadi [Бабаяров, Кубатин 2013, 47-58]. Shunga qaramay, To'xoriston tangalaridagi tasvirlarning o'ziga xos tomonlari ham ko'zga tashlanadi: birinchidan, ushbu tangalardagi erkak tasvirining mo'ylov shakli Termiz tangalaridagi tasvirlarga o'xshab ketsa-da, Choch va Sug'd tangalaridagidan farqli o'laroq To'xoriston tangasida ayol uch qirralli qalpoqda tasvirlanmagan. Shu va boshqa tomonlari bilan ushbu tangalardagi portretlar ilk o'rta asrlar To'xoriston tasviriy san'atiga tegishli ekanligi anglashiladi.

Uchinchi guruhdan o'rin olgan o'ngga qaragan hukmdor

tasvirlari esa Choch, Farg'ona, Sug'dning qadimgi turkiy tangalari-dan ancha-muncha ajralib turadi. Bu turdagi To'xoriston tangalari-da biroz qisqirgan ko'zilik, yumaloq yuzilik deyarli ko'zga tashlanmaydi. Hukmdorlar ko'proq jingalak sochli, qirra burunli qilib chizilgan bo'lib, shu va boshqa tomonlari bilan ushbu tasvirlar ilk o'rta asrlar To'xoriston tasviriy san'atini eslatadi (1-rasm. 16-17).

To'xoriston tangalaridagi tamg'alar masalasi

Yuqorida keltirilgan tangalar turkumining 5 tasida biri-ikkinchisidan ajralib turuvchi tamg'alar uchraydi. Ular quyidagicha:

1) , 2)  /  / , 3) , 4) , 5) .

Qizig'i shundaki, ushbu tamg'alardan 3 tasi 6-8 asrlarda G'arbiy Turk xoqonligi tomonidan Chochda bostirilgan tangalardagi tamg'alar bilan deyarli bir xil bo'lib, ular o'zaro solishtirilganda quyidagicha o'zaro o'xshashlik ko'zga tashlanadi:  / ,  () ,  /  (Choch) - ,  ( / ) , ,  (To'xoriston).

To'xoriston va Choch tangalaridagi tamg'alar qiyosiga atab yozgan maqolamizda Chochning , , ,  / ,  /  ko'rinishdagi tamg'alari bilan To'xoristonning , , ,  /  ko'rinishdagi tamg'alari o'zaro o'xshashligiga urg'u bergan [Бабаяров, Кубатин 2010, 3-13; Babayarov 2017, 5-20], shuningdek, ushbu tamg'alar orasida  ko'rinishidagi tamg'a va uning variantlaridan birining () qadimgi turk va sug'diy yozuvli "xoqon" unvonli Farg'ona tangalarida () va Sug'dning kichik hukmdorliklaridan biri – Panch tangalaridagi ( / ) tamg'alar bilan ham yaqin o'xshashlik borligiga to'xtalib o'tgan edik. Shuningdek, Chochda bostirilgan old yuzida ikki o'rkachli tuya tasviri, orqa yuzida  /  ko'rinishdagi tamg'a va uning tegrasida sug'diy yozuvda *prn* βyy x'γ'n "Ilohiy qut (sohibi) xoqon" unvoni uchraydigan G'arbiy Turk xoqonligi tangalari bilan old yuzida qo'shaloq tasvir (hukmdor va malika), orqa yuzida esa  tamg'a va uning yonida sug'diy yozuvda *prn* xwβw "Ilohiy hukmdor" so'zlari o'rin olgan To'xoriston, aniqrog'i, Chag'oniylar tangalarini o'zaro solishtirib, ular orasida qandaydir bir bog'liqlik borligiga to'xtalgan edik. Qizig'i shundaki, Sosoniylar Eroni tangalari sirtidagi bosmalar orasida  ko'rinishidagi tamg'a va baqtriycha yozuv uchrashi (*qar. zeno.ru* - #20913) Chag'oniylar hukmdorlarining To'xoristondagi boshqa turkiy sulolalar boshqaruvchilari kabi Sosoniylar tangasining o'z hududida muomalada bo'lishini ta'minlashga intilganliklarini ko'rsatadi.

Shu o'rinda E. V. Rtveladzening keyingi yillardagi izlanishlarida To'xoristonning Guftan (G'arbiy Surxondaryo) hukmdorligi

tangalarida uchraydigan ,  ko'rinishdagi tamg'alarining Turk xoqonligi va ushbu o'lkadagi turkiy sulolalar bilan bog'liqligiga urg'u berganini aytib o'tish kerak [Ртваледзе 2006, 119].

Yuqorida keltirilgan har uchala hukmdorlik – Choch, Farg'ona va Panch yozma va numizmatik materiallardan ma'lum bo'lishicha, kelib chiqishi Turk xoqonligining boshqaruvchi xonadoni – Ashina sulolasiga mansub yoki xoqonlik bilan yaqin qarindoshlikka ega turkiy sulolalar tomonidan boshqarilgan bo'lib [Лившиц 1979, 56-69; Skaff 2002, 364-372; Бабаяров 2007, 34-35; Stark 2008, 210-211, 224-225], ushbu sulolalar tangalarida turkiy unvon va o'xshash tamg'alar o'rin olishi o'zining tarixiy negizlariga ega. Demak, To'xoriston tangalaridagi tamg'alarining ko'pchiligi ushbu hukmdorliklarning tamg'alari bilan yaqin o'xshashligi ham o'sha chog'larda o'lkani turkiy sulolalar boshqarganligi bilan uzviy bog'liqdir. Hech bo'lmaganda ular orasida  tamg'ali tangalar To'xoriston Yabg'ulari sulolasi bilan,  ko'rinishdagisi esa To'xoristondagi yirik hukmdorliklardan biri – Chag'oniyon bilan bog'liq bo'lsa kerak. Bunday deyishimizning negizida har ikkala tamg'aning G'arbiy Turk xoqonligi (Choch) tangalaridagi “xoqon” unvonli tangalardagi tamg'alar bilan yaqin o'xshashligi yotadi. Bu davrda To'xoristonda G'arbiy Turk xoqonligining yana bir tarmog'i – Yabg'ular sulolasi boshqaruvda bo'lsa, Chag'oniyonda esa kelib chiqishi xoqonlikka borib taqaluvchi sulola boshqaruvda edi (Бобоёров 2003, 3-10; Джуманиёзова 2018, 15-17).

Vaxshdan topilgan tangalardagi tamg'alar () ham o'z tarixiy negiziga ega. VII–VIII asrlarda Choch Teginlari (605-750) tomonidan bostirilgan *tk'yn* / *tkyn* “tegin” unvonli tangalarda ham yuqorida keltirilgan 22-23-tangalar bilan yaqin o'xshashlikka ega  ko'rinishdagi tamg'a o'rin olgan bo'lib [*qar.* Babayarov 2007, 40-44], ushbu tamg'a G'arbiy Turk xoqonligi tangalari (Choch) tamg'alaridan birining () birmuncha o'zgarishga uchragan turidir (1-rasm. 1-3, 5-6) [Бабаяров 2019, 356-357]. Bu turkumdagi tangalarning ko'pchiligi tarixiy Vaxsh (Tojikiston) hukmdorligi tuproqlaridan topilayotganligi ularni islomdan oldin bu yerni boshqargan turkiy sulola bilan bog'lashga imkon beradi. Shuningdek, bu tamg'alar (, ) G'arbiy Turk xoqonligining boshqa bir tarmog'i bo'lmish Farg'onaning Ashina xonadoniga tegishli qadimgi turk-run va sug'diy yozuvli “xoqon” unvonli tangalardagi tamg'alar () bilan yaqin o'xshashlikka egaligi ko'zga tashlanadi (*qar.* 1-rasm. 7-8) [Babayar 2008, 136-46]. Xitoy va arab manbalaridan bu davrda Vaxsh hamda unga yaqin Shuman va Axarun kabi kichik hukmdorliklar

boshqaruvida turkiy sulola turgani anglashiladi [Grenet, Vaissiere 2002, 177; Бобоёров 2002, 10-11].

To'xoriston tangalaridagi, aniqrog'i, ushbu o'lkaga qarashli Termiz hukmdorligiga tegishli tangalarda o'rin olgan  ko'rinishidagi tamg'aning G'arbiy Turk xoqonligining *trδw x'γ'n* "Tardu xoqon" unvonli tangalaridagi tamg'a ( / ) va Panch hukmdorligining yuqorida keltirilgan tangasidagi ikkinchi tamg'asi () bilan birmuncha o'xshashligi bordek ko'rinadi. Biroq bu o'xshashlik tasodifiy bo'lsa kerak.

Sug'diy yozuvda *x'γ'n* "xoqon" unvoni yoki *δšcy βyu* "Ilohiy (i)dishchi" / "Tish ilohi" iboralari va  ko'rinishdagi tamg'a uchrashi (12-13 rasmlar) bir qator tadqiqotchilar urg'u berganidek, Turgash xoqonligi bilan bog'liqdir. Yozma manbalarda G'arbiy Turk xoqonligining ittifoqchi urug'laridan biri bo'lgan turgashlarning VIII asrning ilk choragida G'arbiy Turk xoqonligi o'rnini egallagani va shu asrning 30-yillarida Choch, Sug'd, Buxoro, To'xoriston hukmdorliklariga bosh bo'lib, arablarga qarshi safar uyushtirgani va To'xoristonga kelganliklari tilga olinadi [Esin 1977, 324; Кляшторный 1985, 165-168]. Demak, Turgash xoqonlari ham G'arbiy turk xoqonlari kabi Sosoniylar tangasining o'z hududida qo'llanilishini ta'minlash uchun tangalarga o'z tamg'asini bosgan bo'lib chiqadi.

To'xoriston Yabg'ularining boshqaruv markazi Balx bo'lgan chog'larda esa tangalarning ko'pchiligi pahlaviy yozuvda *ybgw bhlk'n* "Balx / Baqtriya yabg'usi = To'xoriston yabg'usi" so'zlari o'rin olgan edi [Göbl 1967, 182-183]. Aytib o'tish kerak, bu turkumdagi tangalarni ilk bor o'rgangan R.Gyobl ularni qadimgi turklar bilan bog'lamagan bo'lsa-da, ko'pchilik tadqiqotchilar ushbu tangalarning To'xoriston Yabg'ulariga tegishli ekanligini olg'a surishgan [Esin 1972, 348-350, n. 140; Harmatta, Litvinsky 1996, 367-401].

To'xoriston tangalarida qadimgi turkcha unvonlar o'rin olishining tarixiy ildizlari

Xo'sh, yuqorida keltirilgan numizmatik topilmalar aynan qanday tarixiy voqealiklar bilan bog'liq? Albatta, 10 dan ortiq turdagi tangalarda sug'diy yozuv va turkiy unvonlarning uchrashi shunchaki tasodif bo'lmasa kerak. Ushbu tangalarning ko'pchiligi bugungi O'zbekistonning janubiy hududlaridan, bir vaqtlar "To'xoriston" yoki "Shimoliy To'xoriston" deb bilingan tarixiy o'lkaning bir qismi bo'lmish bugungi Surxondaryo viloyati va uning atrof hududlaridan topilayotgani ularning aynan qayerlarda muomalada bo'lganidan darak beradi. Biroq tangalarda uchraydigan hukmdor tasvirlari va

ramziy belgilar ilk o'rta asrlarda Yaqin Sharqda yirik siyosiy kuch sifatida bilingan Sosoniylar Eroniga tegishli bo'lsa-yu, tangalar ustidagi bosma yozuvlar orfografik jihatdan islomdan oldingi davrlarda Amudaryo – Sirdaryo oralig'idagi voha davlatlaridan biri bo'lmish Sug'd konfederatsiyasi, Choch va Farg'ona tangalaridagi sug'diy yozuvlar bilan deyarli bir bo'lsa, bu holatni qanday ochiqlash mumkin? Ustiga-ustak, ushbu tangalardagi unvon ("xoqon", "tegin", "tarxon") va tamg'alar (𐰽, 𐰺, 𐰾, 𐰸) qadimgi turklar bilan, ayniqsa, G'arbiy Turk xoqonligi bilan bog'liq bo'lib chiqsa! Bundan tashqari, To'xoristonning markaziy boshqaruvi (Yabg'ular sulolasi) va o'lkaning boshqa bir qator hukmdorliklar (Chag'oniyon, Termiz, Vaxsh va b.) tangalaridagi tamg'alarining Choch vohasida bostirilgan tamg'alar bilan deyarli bir ekanining negizida nima yotadi? Bu kabi o'xshashliklar aynan qanday tarixiy voqeliklar bilan bog'liq? Shuningdek, sug'diy yozuvli ayrim tangalarda 𐰽 ko'rinishidagi Eftalitlar tamg'asi uchrashi borasida nima deyish mumkin? (*qar.* 26-tanga).

Bu kabi masalalarga chuqurroq to'xtalishdan oldin To'xoriston tangalari bo'yicha mutaxassislar tomonidan bildirilgan fikrlar bilan tanishib chiqsak. Sug'd tarixi bilimdoni B.Marshakning fikricha, "To'xoristonda Sosoniy tipli tangalarning ustiga sug'diy yozuv zarb qilish an'anasi bu yerda Turk xoqonligi hokimiyati o'rnatilgan paytda amalga oshirilgan. Bundan avval Eftalitlar davrida To'xoristonda rasmiy yozuvlar faqat baqtriy yozuvida olib borilar edi. Turk xoqonligi davrida esa o'lkaning boshida To'xoriston yabg'ulari turgan paytda VII asrda sug'diycha "To'xoriy" (ya'ni, "To'xoristonga oid") iborasi yozila boshlagan [Marşak 2002, 174; Zeymal 1994, 245-267; Zeymal 1995, 122-127]. Turk xoqonligi o'lkani (To'xoriston)ni qo'l ostiga olgach, sosoniy tangalarining muomalada bo'lishiga ruxsat berib yoki yuqoriroq kursga ega ekanligini tasdiqlab, ular ustiga o'z tamg'alarini bosganlar. Peroz tangalari ustida "tegin" (Turk xoqonligi shahzodasi) va "Deshchi Bag'i" shaklidagi sug'diy jumalari uchraydi. Ba'zan bir tanga sirtida har ikkala unvon birgalikda keladi. Deshchi Turk xoqonligiga xizmat qilgan sug'd amaldorlariga berilgan ism bo'lishi mumkin" [Marşak 2002, 174].

B. Marshakning ushbu qarashlariga qo'shilgan holda shunga urg'u berib o'tish kerakki, Peroz va boshqa Sosoniy hukmdorlari tasvirli kontramark (bosma yozuv)li tangalar asosan Eftalitlar (420-565) va Turk xoqonligi (552-744) davrida To'xoriston va unga qo'shni hududlardagi tarixiy shahar xarobalarida uchraydi [Мысакеева, Бердимуратов 2018, 137-144]. Bosma yozuvlarning muayyan

bir qismi baqtriy yozuvida, sezilarli bir qismi esa sug'diy yozuvda bo'lib, asosan, "xoqon", "tegin" va "tarxon" kabi unvonlardan iborat. Shu o'rinda savol tug'iladi, "ushbu unvonlar ham Eftalitlar davlatida, ham Turk xoqonligida qo'llanilgan, shu bois mazkur tangalarda bosma yozuvlarning o'rin olishi aynan qaysi saltanat bilan bog'liq bo'lishi mumkin?" Yuqorida keltirib o'tganimizdek, B. Marshakning To'xoristondagi Sosoniy tipli tangalar ustiga sug'diy yozuv zarb qilish an'anasi bu yerda Turk xoqonligi hokimiyati o'rnatilgan paytda amalga oshirilgani, bundan oldin Eftalitlar davrida esa To'xoristonda rasmiy yozuvlar faqat baqtriy yozuvida olib borilganligi borasidagi fikrida jon bordek ko'rinadi. Shunga qaramay, Eftalitlarning sug'diy yozuvdan foydalanganmi-yo'qmi, masalasi haligacha to'la-qonli yechilmaganini e'tirof etgan holda Turk xoqonligi ushbu yozuvdan ancha keng foydalangani, buni xoqonlikning markaziy hududlari bo'lmish O'rxun (Mo'g'uliston) va Yettisuv (Janubi-Sharqiy Qozog'iston – Markaziy Qirg'iziston) hamda xoqonlik bilan bog'liq turkiy sulolalar tomonidan boshqarilgan Choch, Farg'ona va O'tror (Sirdaryoning o'rta oqimi)dagi turkiy unvonli sug'diycha yozuvli tangalar va turli epigrafik topilmalar tasdiqlashini aytib o'tishimiz zarur [Kljaštornyj, Livšic 1972, 69-102; Lurje 2010; Бабаяров, Кубатин 2009, 80-83].

Markaziy Osiyo va unga qo'shni hududlardagi turli tillarda so'zlashuvchi o'nlab o'lkalarni o'z ichiga olgan Turk xoqonligi (552-744) siyosiy jihatdan eng kuchaygan davrida Uzoq sharqdan to Qora dengizning shimoligacha, Ural tog'laridan Shimoliy Hindiston va Xurosongacha cho'zilgan ulkan hududga egalik qilib, ish yuritish va yozishmalarda asosan qadimgi turk-run va sug'diy yozuvdan foydalangan. Bug'ut (Mo'g'uliston – 581 y.), Ili (Sharqiy Turkiston – 599 y.) bitiktoshlari, Choch/Toshkent vohasida bostirilgan G'arbiy Turk xoqonligi tangalaridagi *зрyw* "jabg'u", *спyw x'γ'n* "jabg'u-xoqon" va *x'γ'n* "xoqon", *twrk x'γ'n* "Turk-xoqon" unvonlari hamda 2 ta xoqon – *trδw x'γ'n* "Tardu xoqon" (576 - 603) va *twn cryw x'γ'n* "Tun yabg'u-xoqon" (618-630) ismlarining o'rin olganligi (*qar.* 1-rasm. 1-4) [Бабаяров, Кубатин 2005, 98-102; Бабаяров 2007, 7], ayrim To'xoriston tangalarida sug'diy iboralar uchrashi xoqonlikda sug'diy tilning asosiy rasmiy tillardan biri bo'lganini ko'rsatadi [Бапатов, Лившиц 2002, 21-23]. Sug'diy yozuv nafaqat Turk xoqonligining oliy hukmdorlari tomonidan tanga bostirishda qo'llanilgan, balki Amudaryo – Sirdaryo oralig'i va unga tutash hududlardagi voha hukmdorliklarida xoqonlik bilan bog'liq turkiy sulolalar ham o'z tangalarini ushbu yozuv bilan bostirganlar. Choch teginlari (605-

750) va Choch tudunlari (640-750) tangalarida *tk'yn* "tegin", *tδwn* "tudun", Farg'onaning Ashina xonadoni tangalarida *x'γ'n* "xoqon" va O'tror tutuqlari (VII–VIII asrlar) tangalaridagi *δpw twtwx x'γ'n* "Alp xoqon tutuq" unvonli tangalarning sug'diy yozuvda ekanligi buni aniq ko'rsatib turibdi (1-rasm. 5-9, 13-15) [Смирнова 1981, 341, 391-393; Бабаяров 2005, 198; Ртваледзе 2006, 58, 78-86; Бабаяров 2007, 40-52; Бабаяров, Кубатин 2014, 98-100].

Kezi kelganda aytib o'tish kerak, *δšcy βγy* yoki *δysu βγy* shaklida yozilgan bosma yozuvdagi birinchi so'zni bir qator tadqiqotchilar qadimgi sharqiy eroniy xalqlarda biror iloha sifatida bilingan "Desi" yoki "Tish" bilan aloqador sanasalar, bir qator izlanuvchilar esa uni qadimgi turkiy "idishchi" (oftobachi) unvoni bilan bog'laydilar. Bizningcha, birinchi qarash nisbatan to'g'riroq bo'lib, ilk o'rta asrlarda bunday nomdagi iloha haqidagi tasavvur Sug'd va To'xoriston aholisi orasida nisbatan ko'proq tarqalgan edi. Aslida *δšcy* so'zini qadimgi turkcha "idishchi" bilan tenglashtirish mantiqliroq ko'rinsa-da, Turk xoqonligi davrida muayyan bir unvon sifatida bunday unvon uchramasligi bu fikrga shubha bilan qarashni talab qiladi [Кубатин 2014, 91-95, 188]. Agar "ehtimol, xoqonlik unvonlar tizimida aynan shunday unvon bo'lgan-u, bir qator unvonlar kabi u o'z davri yozma manbalarida aks etmay qolgandir", degan savol tug'ilgan taqdirda ham, mavqe bo'yicha xoqonlik boshqaruvida ancha quyida turishi kerak bo'lgan bunday unvonga o'sha chog'larda ko'pincha yuksak maqomdagi amaldor – xoqonga nisbatan qo'llanilgan *βγy* "ilohiy, janob" epiteti qo'shilib kelganini qanday ochiqlasa bo'ladi?

Shu o'rinda ushbu epitetning asosan Chochda zarb qilingan G'arbiy Turk xoqonligi tangalarida oliy unvon – xoqon (*βγy twwn x'γ'n* "Ilohiy Tun (tung'ich) xoqon") va hukmdor ismi (*βγy twn cpyw x'γ'n* "Ilohiy Tun jabg'u-xoqon") oldida uchrashi, xoqonlikka bilvosita aloqador Choch Teginlari (605-750) va Choch Tudunlari (640-750) tangalarida esa "tegin" va "tudun" unvonlari oldida umuman o'rin olmaganini aytib o'tish kerak (*qar.* 1-rasm. 4-6). Bu holat To'xoristondagi bosma yozuvli tangalarda ham ko'zga tashlanib, yuqorida keltirilgan 3-4-tangalarda *βγy x'γ'n* "ilohiy/janob xoqon" va *δšcy βγy* "ilohiy Desi / Tish" iboralarining uchrashi, ular bilan bitta tangada o'rin olgan "tegin" unvoni esa buning aksi ko'zga tashlanishida ham o'z ifodasiga ega. Demak, xoqonlikda yuqori mavqega ega *tegin* "shahzoda"lar va *tudun* "dorug'a, noib"lar ushbu epitetni o'z unvonlariga qo'shib ishlata olmagan bir paytda qandaydir bir amaldor – "idishchi"ning undan foydalangani va uni tangalar-

da aks ettirganini, hatto xoqonlar kabi o'z unvonlari oldiga "ilohiy" sifatini qo'shib ishlatishga jur'at etgan, deb ochiqlab bo'lmaydi. Aksincha, o'sha davr an'analari ko'ra iloh va ilohalarning nomlari tangalarda aks ettirilar edi (*mas.* Sug'd tangalarida *nn / nny* "Nana") [Смирнова 1981, 48-49, 233-255].

Ko'proq Xitoy yilnomalaridan, qisman esa boshqa (vizantiya, arab, fors) manbalaridan ayon bo'lishicha, Turk xoqonligi 560-yillarda esa Amudaryo-Sirdaryo oralig'idagi To'xoristongacha bo'lgan voqea hukmdorliklarni (Choch, Farg'ona, Ustrushona, Sug'd, Buxoro, Xorazm), 580-yillarda esa To'xoriston, Kobuliston va Xurosonning katta bir qismidagi voqea hukmdorliklarini qo'l ostiga oladi [Бичурин 1950 (I), 229; Симокатта 2005, 624]. Arab tarixchisi Dinovariy esa Sosoniylar va xoqonlik Haytal (Eftalit)lar davlatini tor-mor qilib, unga tegishli hududlarni o'zaro taqsimlashgani, turklar Choch, Farg'ona, Sug'd va Buxoroni qo'lga kiritgani, Sosoniylar esa To'xoriston (Chag'oniyon va h.k.) hamda Kobulistonni o'ziga olganini qayd etadi [Chavannes 1903, 229; Shaban 1971, 482483]. Shuningdek, Xitoy yilnomalarida Turk xoqonligi 580-yillarda Sug'dga *tegin* tayinlangani, To'xoristonga bir *tegin* yuborilib, unga tutash hududlar ham u orqali nazoratga olingani tilga olinadi [Tasagil 1995, 88]. 580-yillarida To'xoriston Turk xoqonligi tarkibiga kiritilgan bo'lsa-da, oradan qariyb 40 yilcha vaqt o'tgachgina bu yerda xoqonlikka to'g'ridan-to'g'ri bog'liq sulola tashkil topadi. Xitoycha yozma manbalar (asosan, yilnomalar va Syuan Tszan sayohatnomasi)dan ma'lum bo'lishicha, 620-yillarda To'xoristonni xoqonlik nomidan boshqarayotgan Ashina xonadoni vakili "yabg'u" unvoniga ega bo'lib, boshqa xitoy yilnomalarida esa o'lkani shu yillardan boshlab 750-yillargacha boshqargan 10 ga yaqin hukmdor "yabg'u" unvonida tilga olinadi. Bundan ko'rinadiki, 620-yillardan to 750-yillargacha bo'lgan 130 yil davomida To'xoristonda Ashina xonadonining bir tarmog'i bo'lmish turk yabg'ulari hukm surgan.

630-yillarda xoqonlik hududlaridan o'tgan Xitoy rohibi Syuan Tszan *Tu-xo-lo* (To'xoriston) o'lkasining 27 ta katta-kichik hukmdorliklardan tashkil topgani, ulardan har birining ayri-ayri o'z boshqaruvchisi borligi, shu bilan birgalikda, ularning barchasi To'xoriston yabg'usiga bo'ysunishiga urg'u beradi. Uning yozishicha, bu paytda To'xoriston yabg'usi *Datu she* (Tardu-shad) bo'lib, u G'arbiy Turk hukmdori Yabg'u-xoqon (ya'ni Tun yabg'u-xoqon) ning o'g'li edi. U o'zini "To'xor yabg'usi" deb atab olgani to'g'risidagi ma'lumot Syuan Szan sayohatnomasining qadimgi turk (uyg'ur)-cha tarjimasida quyidagicha keltiriladi: "toxri yavyu ... m(ä)n tip

ät öz-in /ay/itu (?) söz-lädi" [Тугушева 1991, 68, 202]. Bundan boshqa Xitoy yilnomalarida ham *Tuxolo* (To'xoriston) 27 ta mayda hukmdorlikdan tashkil topgani va ularning barchasi qarorgohi *Xo* (Qunduz)da bo'lgan, kelib chiqishi Ashina xonadoniga mansub *shexu* (turk. *yabg'u*) unvonli hukmdorga bo'ysunishiga urg'u beriladi [Бичурин 1950 (II), 321]. Bu paytda Balx, Termiz, Chag'oniyon, Xuttal, Kumed, Voxon, Shug'on, Qubodiyon, Vaxsh, Shuman, Axarun, Karron, Rub, Samingon, Shuburg'on, Guzugon, Garchiston, Badg'is kabi yarim mustaqil hukmdorliklardan tashkil topgan To'xoristonni turkiy yabg'ular boshqarishi arab manbalarida ham eslatib o'tiladi. To'xoristonning xoqonlik tarkibiga kiritilishi boshqalarga nisbatan biroz keyinroq, 580-yillarda amalga oshirilgan bo'lsa-da, bu yerdagi nazorat ancha farqli edi. Xususan, siyosiy boshqaruv markazi ancha uzoqda – Yettisuvda bo'lgan xoqonlik uchun To'xoristonda barcha mayda hukmdorliklar boshini biriktirib, ularni itoatda tutib turuvchi, muayyan bir siyosiy uyushmaga ehtiyoji bor edi. Shu tariqa, sobiq Eftalitlarning siyosiy markazlari Qunduz va Balx xoqonlikning tayanch shaharlariga aylanadi va xoqonlar dastlabki yillardan boshlab bu yerda o'z noiblarini joylashtira boshlaydilar.

Demak, 590-yillar atrofida To'xoriston o'lkasi boshqaruviga Tardu xoqon (576–603) *tegin* unvonli o'g'lini yuborishi, 620-yillarda Tun yabg'u-xoqon o'z o'g'li Tardu shadni o'lka boshqaruviga tayinlashi, shu yillardan to 750-yillargacha *Tardu shad* (620?–630), *Tegin-shad* (630–645), *Ishbara yabg'u* (645–650), *Ashina Uchjebo* (653–660), *Kun Ishbara yabg'u* (670–680 (?)), *Nadunili* (700–720), *Qutlug' Tun Tardu* (720–730), *Sulayman Qora* (xit. Shiliman Gyalo (750) kabi Ashina sulolasi boshqaruvda bo'lganligi bu yerda o'z izini qoldirgan [Бичурин 1950 (II), 321–322; Chavannes 1903, 155–158; Harmatta, Litvinsky 1996, 373; Ekrem 2003, 138–139]. Bu vaqtda bevosita Ashina xonadoniga taqaluvchi sulolalar tomonidan boshqarilgan Choch va Farg'onadan farqli o'laroq To'xoriston hukmdorlarining *yabg'u* unvoni bilan hukm yuritishlari xoqonlik uchun bu yer alohida ahamiyatga ega bo'lganidan darak beradi. To'xoristondagi mavjud kichik hukmdorliklarning ko'pchiligida xoqonlik bilan bog'liq sulolalarning vujudga kelishi ham shu bilan bog'liq bo'lsa kerak. Xususan, Termiz, Chag'oniyon, Balx, Badg'is, Xuttal, Voxon, Vaxsh, Shuman, Axarun, Kumed, Qubodiyon va h.k. lar boshqaruvida turkiy sulolalar turgan [Гафуров 1972, 227; Гоибов 1989, 30–31; Бобоёров 2002, 10–11].

To'xoristonda Ashina sulolasining vakillarining turishi bilan bog'liq bo'lsa kerak, Yettisuvdagi xoqonlardan bir qanchasi o'zaro

taxt talashuvlarda yengilgach, ushbu o'lkaga sig'inishgan yoki bu yerni o'z ta'sir doirasiga olishga uringanlar. Masalan, Tun yabg'uxoqonning o'g'li Sir yabg'uxoqon (631-633), Yuquq Duluxoqon (638-642), Elbi Ishbara Yabg'uxoqon (641-642) va Qapg'on xoqon (691-716) kabi bosh hukmdorlarning To'xoristonga intilganliklari yozma manbalarda o'z aksini topgan [Бичурин 1950 (I), 284-285, 287; Taşağıl 1999, 64].

To'xoristonda, aniqrog'i uning ajralmas bir bo'lagi bo'lmish Shimoliy To'xoriston – Chag'oniyon va uning yaqinidagi o'lkalar – Termiz va boshqalarida VII–VIII asrlarda bostirilgan sug'diy yozuvli tangalarda qadimgi turk va sug'diy unvonlar o'rin olishi Turk xoqonligi faoliyati bilan to'g'ridan-to'g'ri bog'liqdir. Shuningdek, Shimoliy To'xoristonning tarixiy Sug'd o'lkasiga qo'shni bo'lishi, ayniqsa, uning Kesh va Naxshab kabi Janubiy Sug'd bilan yaqin qo'shnichiligi bu yerda sug'diy tilning yoyilishida o'ziga xos ko'priki bo'lgan. Bizningcha, sug'diy tilning xoqonlik davrida Markaziy Osiyo hududi bo'ylab yoyilishi, va bir necha hukmdorliklarda rasmiy til vazifasini bajarganligi, shuningdek, Turk xoqonligi savdo-sotiq va iqtisodiy hayotida Sug'd ma'muriyatining muhim o'rin tutganligi bunga turtki bo'lgan. Sug'diy yozuv va til asosan turk-run yozuvi hukmron bo'lgan Mo'g'uliston va Yettisuvdan tashqari, Sirdaryoning o'rta havzalari, Farg'ona va Shimoliy To'xoriston hududlarida keng yoyilishi Turk xoqonligi davriga to'g'ri kelishi ham bu qarashimizni kuchaytiradi.

Sug'diy til va yozuvning asosiy aholisi sug'dliklar bo'lmagan hududlarda ham keng tarqalgani ushbu tilning xoqonlikning asosiy tili vazifasini bajarib, Marvdan to Shimoliy Xitoy va Mo'g'ulistongacha hududlarda *lingua franca* vazifasini ham o'taganini ko'rsatadi. Ayniqsa, Kushon podsholigi davridayoq yunon alifbosi asosidagi sharqiy eroniy tillardan biri – baqtriycha til va yozuvdan ma'muriy til sifatida foydalanilgan To'xoriston hududida sug'diy yozuvning tarqalishi ushbu hududlarning xoqonlik hududiga qo'shib olinishi [Гафуров 1972, 127-129; Гоибов 1989, 25, 30-31] bilan bog'liq edi.

Xulosa

So'g'diy yozuvli To'xoriston tangalarining sezilarli bir qismi to'g'ridan-to'g'ri G'arbiy Turk xoqonligi (568-740), kichik bir qismi esa Turgash xoqonligi (699-766) bilan bog'liq. Shuningdek, bu turkumdagi tangalarning ko'pchilik qismi To'xoristondagi xoqonlik bilan bog'liq turkiy va g'ayriturkiy sulolalarga tegishlidir. Sosoniy tangalaridagi "xoqon" unvoni bosilganlari G'arbiy turk va

Turgash xoqonliklariga tegishli tangalar bo'lsa, "xoqon" va "tegin" unvonlari birga uchraydiganlari esa To'xoristondagi xoqonlikning ilk boshqaruvchilari (580-620-yillar) va kelib chiqishi Ashina xonadoniga taqaluvchi To'xoriston Yabg'ulari (620-750-yillar) bilan bog'lansa kerak. Shuningdek, ayrimlarida  ko'rinishidagi tamg'a, ayrimlarida esa "xoqon" unvoni uchraydigan To'xoriston tangalarini bu yerdagi Yabg'ular sulolasi bilan bog'lash o'rinlidir. Demak, kelib chiqishi G'arbiy Turk xoqonligiga borib taqaladigan To'xoriston Yabg'ulari "Ashina tamg'asi" deb atasa bo'ladigan ushbu tamg'ani o'z tangalariga qo'ygan bo'lib chiqadi. Shu o'rinda ular o'z tangalarini bostirar ekan, G'arbiy turk xoqonlarining bosh unvonini aks ettirganlar yoki bo'lmasa ular nomidan tanga bostirganlar, ayrim hollarda esa biror unvonga emas, birgina tamg'a ()ga o'rin berish bilan cheklanganlar, deb ayta olamiz. Bundan tashqari, ayrimlari yolg'iz "tegin" unvoni, ayrimlari esa "tegin" va "tarxon" unvonlari bilan birga bostirilgan tangalarni xoqonlikning To'xoristondagi ilk boshqaruvchilari (teginlar) va ularning yordamchilari (tarxonlar) faoliyati bilan bog'lash o'rinlidir.

To'xoristonning sug'diy yozuvli turkiy unvon va tamg'alar bilan bostirilgan qolgan tangalarini Chag'oniya, Termiz, Vaxsh, Qo'bodiyon va boshqalarining boshqaruvchilari bilan bog'lar ekanmiz, bu tangalarning ham Choch, Farg'ona va Sug'd (Panch)da bostirilgan eski turk tangalaridagi tamg'alarga yaqin o'xshashlikka egaligi, ham xitoy, arab va fors tilidagi manbalarda ulardan ko'pchiligining boshqaruvida turkiy sulolalar turganligiga doir ma'lumotlar uchrashiga tayanmoqdamiz. Demak, boshlang'ichda Oltoy tog'lari va O'rxun (Mo'g'uliston) tekisliklarida o'z davlatini qurgan va yillar o'tgan sayin Sharqiy Turkiston, Amudaryo – Sirdaryo oralig'i, Xuroson va Shimoliy Hindiston kabi o'troq o'lkalarda o'z boshqaruvini o'rnatgan Turk xoqonligi o'zidan oldingi ko'chmanchi negizli bir necha davlat uyushmalaridan farqli o'laroq tanga bostirishni yo'lga qo'ygan, buni amalga oshirar ekan, o'z milliy yozuvi – qadimgi turk-run yozuvidan tashqari sug'diy, baqtriy, hind va pahlaviy yozuvlari bilan tanishishga ulgurgan. Ayniqsa, sug'diy yozuv va til xoqonlikda rasmiy maqomga ega bo'lganligi buni ko'rsatib turibdi. Yuqorida qisqacha tanishib chiqilgan To'xoristonning sug'diy yozuvli turkiy tangalari ham buni ko'rsatib turibdi.

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Coins of Ancient Tokharistan

Abstract

The tamga signs images and titles engraved on coins represent symbols of ruling dynasties and the states they had founded and were associated both with the territory in which they ruled and with their origin (ethnicity). In this regard, a particular interest is the caused by Old Turkic tamgas and titles ("Qaghan", "Yabghu", "Tegin", "Tarkhan") available on the Pre-Islamic Turkic coins of Tokharistan region (Southern Uzbekistan – Southern Tadjikistan – Northern Afghanistan) with Sogdian scripts. On the early medieval coins of Chach related to the Western Turkic Qaghanate (568–740), there are four types of tamgas – a lyre-shaped one with its varieties, a tamga in the form of two crossed swords, an anchor-form tamga and the diamond-form one, and the fact comes under notice that similar tamgas were engraved on the coins of the Northern Tokharistan of the same epoch. Appearance of these tamgas and titles on the territory of Chach and Tokharistan in the Early Middle Ages is directly related to political activities of the Western Turkic Qaghanate and ethno-cultural processes which were taking place in Central Asia.

Key words: Central Asia, Transoxiana, Tokharistan, Pre-Islamic period, coins, Turkic Qaghanate, Sogdian script, Old Turkic titles, tamga (stamp) signs, dynasties.

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**SAN'AT
ART**

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Alisher Navoiyning samo' falsafasi

Abstrakt

Ulug' o'zbek shoiri va mutafakkiri Alisher Navoiy yaratgan badiiy asarlar teran mazmuni va nafis ohangdorligi bilan o'quvchi qalbida katta taassurot uyg'otadi. Zero, mutafakkir qalamiga mansub g'azal va dostonlar musiqaning eng go'zal va latif ko'rinishi bo'lgan samo hikmatlari bilan yo'g'rilgan. Bu hol bejiz emas, albatta. Zotan, diltortar kuy va nafis taronalar Navoiy ijodining ajralmas tarkibiy qismini tashkil etadi. Shu boisdan uning asarlarida botiniy musiqa sadolari "ichki tinglov" ila mudom his qilinadi, qahramonlar tavsifi esa goho benazir sozanda va xonandalar siymosi o'laroq yorqin gavdalanadi. Shuningdek, advor ilmidan yaxshi xabardor Navoiy asarlarida maqom san'atiga oid ko'plab maxsus atama va iboralar bayon etilayotgan voqelikning eng nozik va muhim nuqtalarida namoyon bo'lishi kuzatiladi. Binobarin, Navoiyning ijodiy merosi maqomlar tarixi va falsafiy ta'limotini o'rganishda ham qimmatli manbadir.

Kalit so'zlar: shoir, mutafakkir, kuy, samo', maqom, tarona, risola, advor, mutrib, mug'anniy, chang, rud.

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Kirish

O'zbek xalqining ulug' shoiri, buyuk mutafakkir Mir Alisher Navoiy musiqa san'atini tasavvuf doirasida idrok va talqin etgani uning nazmiy-ilmiy asarlaridan ma'lum. Jumladan, shoirning ijodida musiqa so'fiyona samo' (yoqimli tovush, nag'ma, ohangni qalban tinglash ila zavqlanish va h.k.) tushunchasining ma'nodoshi yoxud uning muayyan bir ko'rinishi sifatida keng qo'llanganini kuzatamiz.

Bu borada musiqa Haqiqat sir-asrorlarini qalban kashf etish uchun insoniyatga berilgan nodir ne'mat bo'lib, uning yoqimli nag'malarida asl go'zallik jilvalanadi. Binobarin, samo'ning bir ko'rinishi bo'lgan musiqa – inson his-tuyg'ularini chin Go'zallik va Haqiqat asrorlariga yo'naltirish qudratiga ega san'atdir: "Shibliy va Nuriy (quddissa sirrihumo) samo'da kettilar, va bu yo'l suluki bila maqsud sarmanzilig'a yettilar" [Навоий 1998, 30]. Bu o'rinda samo tushunchasi mazmunida go'zal ovoz bilan jilolangan muayyan intizomli tovushlarning yuksaklikka maqsadli intilgan jonli harakat jarayoni va uni qalban zavqli qabul qilish (idroklash) holati angla-shiladi.

Ammo go'zallik olamiga ruhan yuksalishning o'z shartlari ham bor. Shulardan eng muhimi – inson qalbida ishq dardining mavjudligidir. Bejiz emaski, Hazrati Navoiy asarlarining bosh qahramonlari ishq jazbasi ila yuksak maqsad sari intiladilar. Zero, ishq ahli borki, o'z navosi bor. Aslida go'zal ishq tuyg'usining hissiy ifodasi bo'lgan navo (kuy) benihoya latofatli, dilrabo va maftunkor bo'lishi barobarida yana inson ruhiga quvvat bag'ishlovchi ma'naviy ozuqa hamdir. Tabiiyki, bunday sohir ohangli musiqaning ichki mohiyati shunga muvofiq bo'lgan xushnavo soz va yoqimli ovoz ijrochiligi vositasida o'zini mukammal namoyon etadi. Bu esa har bir sozanda va xonanda oldiga qo'yilgan eng muhim estetik talablardan biridir. Zotan, ushbu talablar butkul amalga oshgandagina tinglovchi ruhiy olamida mo'jizaviy holat yuzaga keladi: "Ko'ngul quvvati – xushnavozdin, ruh quti – xushovozdin" [Навоий 1998, 30].

Nafosat olamiga ruhan bog'lanish va shu asnoda ko'zlangan maqsad sarmanziliga yetishish yo'lida mutrib-u mug'anniyarning ham ishq ahlidan bo'lmog'i ayni muddaodir. Shu sababdan jazba dardli mug'anniyning muloyim ovozda kuylashi shikasta ko'ngillarni yondirib yuboradi, mahoratli mutribning yoqimli ovoz birla soz chalishi esa hol ahlining ko'ngil olamiga g'avg'o soladi: "Mutribi tarabafzo, mug'anniyi g'amzudo – ikkalasiga dard-u hol ahli jon qilurlar fido. Ulki ko'rguzgay muloyim tarona-u nag'am, agar eshituvchining hayoti naqdi anga fido bo'lsa ne g'am... Otashin yuzluk mug'anniyki, xilqidin muloyim surud chiqorg'ay, hol ahlining kuygan bag'ridin dud chiqorg'ay. Muloyim mutribki, tab' va fahm anga yor bo'lg'ay, xususanki, ham aytg'ay va cholg'ay, ko'ngul mulkiga ne qo'zg'olonlar solg'ay" [Навоий 1998, 30].

Filhaqiqat, go'zal ruhiy holat ifodasi o'laroq yuzaga kelgan kuylarni har gal sadolarda "jonlantira" olish borasida oshiq qalb sozanda va xonandalar mohiyatan ishq zavq-u shavqidan kelib

chiquvchi "nola" va boshqa ijroviy bezak usullarini samarali qo'llay biladilar. Zotan:

*Qaysi qush, bulbulki ming dastoni bor,
Har bir ul dastonda bir afg'oni bor.
Lek ul dostonlari gul shavqidin,
Nola-u afg'onlari gul shavqidin* [Навоий 1966, 21].

Navoiyning teran bu kuzatuvlarini Zayniddin Vosifiyning "Badoye' ul-vaqoye" asarida keltirilgan quyidagi rivoyat ham quvvatlaydi: "Hazrati Dovud payg'ambardan keyin hech kim Hofiz Basirdek xonandalik qilolmas ekan. Shunisi ham mashhurki, uning xonandalik majlisida to'rt kishi hushidan ketgan ekan. Naql qilishlaricha, Hoja Tovus Devonning ta'ziyasi kuni e'tiborli va mansabdor kishilar Hofiz Basirdan ashula aytishni iltimos qilganlar. Hofiz Hoju Kirmoniyning "Vafoti beh buvad onro, ki dar vafoi tu navbat" ("Senga vafo qilmaganlarning o'lgani behroq") deb boshlanadigan g'azalini boshlab quyidagi baytga yetgan:

*Dar otash afkanam on dil, ki dar g'ami tu naso'zad,
Ba bod bardiham on jon, ki dar havo'i tu navbat...*

(G'amingda kuymagan dilni o'tga tashlayman. Sen uchun yonmagan jonning kulini ko'kka sovuraman). Ayvon kunjidan bir musicha parvoz qilib, o'zini hofizning qo'yniga tashlagan va jon bergan. O'sha kuni qariyb qirq kishi hushidan ketgan. Ularni majlisdan ko'tarib olib chiqishgan" [Восифий 1979, 10-11].

Musiqa (kuy, ashula), agar ko'zlangan yuksak maqsad sari to'g'ri yo'nalgan bo'lsa, ruhiy ibodat yanglig' muqaddasdir. Bu o'rinda ham musiqa ijrochilarining ichki olami, ma'naviy yetukligi va asl niyati muhim ahamiyat kasb etadi. Xususan, "Lison ut-tayr" falsafiy dostonida shunday misralarni o'qiymiz:

*Abdulla Ansoriy dedi,
Ulki, yo'l ahlig'a hodiy edi.
"Kim kishi soz aylabon ohangi rud,
Tuzsa ul ohang aro lahni surud,
Lek bu rudu surudidin murod,
Bo'lsa Tengri yodi, ey pok e'tiqod,
Yaxshiroqkim g'aflat ohangin tuzub,
O'qug'oy mushaf tilovat ko'rguzub.
Bo'lsa lahnu nag'mada ogohlig',*

Ushbu baytlar mazmunida xolis niyat va pok e'tiqod bilan qo'lga rud cholg'usini olib, ashula aytayotgan kishining ahvoli, shuningdek, kuy nag'malarini tinglaganda dargohi azalni eslab, ilk xitobdan ogoh bo'lishlik gumroh holda qilingan toat-ibodatdanda yaxshiroq ekanligi anglashiladi. Chunki, shu mohiyatda idrok etilgan musiqa bevosita inson qalbiga ijobiy ta'sir o'tkazadi, uning ruhiga ma'naviy ozuqa o'laroq quvvat bag'ishlaydi va shu asnoda Haqiqat manzillariga chorlaydi.

Ammo nafs istagida qo'lga soz olguvchilar ham borki, ularni Navoiy keskin qoralaydi: "Ammo bu toifaning soyiri ham agarchi taraboyin va mehnatzadadurlar va lekin filhaqiqat, laimsiyrat va gadodurlar. Aytquvchi va cholg'uvchi zorlig' va iynamak bila olg'uvchi. To buyurg'uvchida sila va in'om bor, alar mulozimdurlar va xizmatgor. To suhbatda ne'mat ko'p, alarga barcha amr-u nahying jo'b. Chun bazmda tana'um oz bo'ldi, alar ishi istig'nou noz bo'ldi. Ne'mat degan nimaki tamom yo'q bo'ldi, alarning ko'ngli sendin tamom to'q bo'ldi. Mug'anniy vafosiz, kungir hayosiz. Agar yillar rioyat qilibsen va hamxonadur, bir qatlaki bermading – begonadur" [Навоий 1998, 31].

Navoiy g'azallari va dostonlarida aruz ilmi asosida tizilgan aksariyat she'riy misralar ishq ohanglari bilan tabiiy payvasta keladi. Bu o'rinda maqom ohanglari ustuvorligi yaqqol seziladi. Maqom san'atini ham amaliy (ijodkor va ijrochi sifatida), ham nazariy (ilmi advor ta'limoti) nuqtayi nazardan mukammal bilgan buyuk mutafakkir "Navoiy" taxallusida imzolagan aksariyat nazmiy asarlari botinida maqom ohanglari mavjuddir ("Navoiy" taxallusining lug'aviy negizi "Navo" maqomining nomiga borib taqaladi).

Aslida maqom olami Navoiy badiiy tafakkurining, teran va go'zal ruhiy olamining ajralmas tarkibiy qismidir. Shundayki, so'z mulki sultonining g'azaliyoti bu she'riyat uslubida ifoda etilgan hikmatlar ummoni bo'lsa, maqomlar kuy sadolari vositasida taralgan hikmatlar ummonidir. Shu sababli Navoiy g'azallarini mutolaa qilib zavq oluvchi muxlis maqomlarni ham tinglashga moyil bo'ladi, ulardan ruhiy ozuqa oladi. Chuqur ma'nolar bilan bezalgan bu har ikkala ummonning bir olamga bog'lanishi esa Buyuk Ishq tufaylidir. Navoiyning:

*Ochmag'ay erding jamoling olam aro, koshki,
Solmag'ay erding bari olamga g'avg'o, koshki.*

*Chun jamoling jilvasi olamg'a soldi rustaxez,
Qilmag'ay erdi ko'zum oni tamosho, koshki.*

*Bo'lmag'ay erdi ko'zum o'tlug' yuzing ko'rgan zamon,
Ishqing o'ti shu'lasi ko'nglumda paydo, koshki,*

kabi misralari maqomlardagi har bir asosiy aytim yo'lga debocha bo'lishi mumkin. Zero, maqomlarda ham qalb harorati, dard iztiroblari, sof tuyg'uning sururli avj kechinmalari his etiladi.

Darhaqiqat, yuksak ishq bois ma'naviy poklik yo'lini ixtiyor etuvchi va uning maqomlarida koinotga qadar ruhiy yuksalib, pirovardida esa asl Go'zallik, chin Haqiqatga erishuvchi komil inson ta'limoti ham Navoiy nazmining, ham mumtoz maqomlarimiz mazmun-mohiyatining asosiy o'zagini tashkil qiladi. Binobarin, donishmand shoir asarlari bo'ylab go'yo durdek sochilgan maqom istilohlari shunchaki "lirik chekinish" maqsadida emas, balki muayyan fikr-g'oyaning eng muhim nuqtasi, ba'zan botiniy xulosasi tarzida namoyon bo'ladi. Buni anglab olish uchun esa Navoiy davri musiqa amaliyotida keng qo'llanib kelingan O'n ikki maqom tizimi xususida ozmi-ko'pmi tasavvurga ega bo'lish lozim. Qayd etmoq kerakki, "maqom" atamasining musiqaga joriy etila boshlanishi ko'p jihatdan tasavvuf ta'limotining islom olamida keng yoyilgani, Sohibqiron Amir Temur va temuriylar hukmronligi davrida qariyb rasmiy mafkura mavqeiga ko'tarilib, pirovardida saroy san'atiga, xususan, mumtoz kasbiy musiqa sohasiga ko'rsatgan kuchli g'oyaviy ta'siri bilan izohlanadi.

Maqom va tasavvuf: O'n ikki maqom tizimi va ma'naviy yuksalish g'oyasi

"Maqom" so'zi tasavvuf istilohida ma'naviy kamolot yo'li (tariqat)ning yettita asosiy bosqichi va shu bilan bog'liq ma'lum say'-harakat jarayonini anglatadi. Bu harakat mazmunini esa solik (yo'lovchi, murid)ning suluk (yo'l) bosqichlari bo'ylab safari va shu asnoda o'z maqsadi sari ma'naviy yuksalib borishi tashkil etadi.

Ma'naviy yuksalish g'oyasi O'n ikki maqom tizimida turfa ko'rinishlarda zohir bo'lgan. Jumladan, solikning qalbidagi ishq o'ti bilan mahbubi tomon ruhiy safari 12 nomda kelgan maqom "zanjirida" ham botiniy ma'no anglashiladi:

1. *Ushshoq* – oshiqlar, yuksak ishq timsoli;
2. *Navo* – ishq, muhabbat kuyi, oshiqlarning dardli kuyi;
3. *Busalik* – mahbubini izlashga chiqqan yo'lovchi;
4. *Rost* – to'g'ri, haqiqiy, (oshiq, solik) ixtiyor qilgan to'g'ri yo'l

ramzi;

5. *Husayniy* – oshiqning yo'lboshchisi;

6. *Rohaviy* ("roh" so'zidan) – yo'l ramzi; yo'l harakatiga ishora;

7. *Hijoz* (Makkai Mukarrama va Madinai Munavvara shaharlari joylashgan o'lka) – Haj safariga ishora, asosiy maqsad timsoli;

8. *Zangula* – qo'ng'iroqcha, "talab tuyasi", yo'ldagi karvon ramzi;

9. *Iroq* (ziyorchilar karvoni o'tadigan mamlakat nomi) – solik o'tishi lozim bo'lgan va ayni vaqtda maqsadga "olib boruvchi olis va mashaqqatli yo'l" timsoli;

10. *Isfahon* (Hijoz yaqinidagi shahar) – maqsadga yaqin kelishlik ramzi;

11. *Zirofkand* ("sakrash, to'shak, yotish payti") – safarbarlik harakatining poyoniga yetishi, ziyoratning tugashi;

12. *Kuchak* (Zirofkandning qo'shimcha ikkinchi nomi, "kichik" ma'nosini bildiradi) – kichik olam, mikrokosmos;

13. *Buzurg* (katta, ulug', buyuk) – katta olam, makrokosmos.

Ushbu zanjirda kelgan dastlabki uch maqom (Ushshoq, Navo, Busalik)ning nomi "yo'l"ga qadar bo'lgan ruhiy holatni, ya'ni Ushshoq – Haqiqat yo'lidagi chin oshqlikni, Navo – ishq o'tida dard (navo) chekishni, Busalik (Abu Salik – Ahd otasiga ishora) – oshiqning tariqat yo'liga kirishga "ahd bog'lashi"ni ifoda etadi.

"Ushshoq" ("oshiqlar") atamasi, so'fiylar an'anasiga ko'ra, tariqat maqomlarini bosib o'tmagan shogirdlarga nisbatan qo'llaniladi [Trimingem 1989, 73]. Zotan, oshqlik tuyg'usi insonni tariqatga boshlovchi dastlabki, biroq zarur ruhiy holatdir. Ammo har qanday oshiq ham komillik mavqeiga erishavermaydi. Zero, ishq tuyg'usi ila qalbida o'tli kuy hosil qilgan oshiqlargina tariqat sari odimlashga va bu yo'lda ma'naviy yuksalishga muvaffaq bo'ladilar. Oshqlikning bu yangi pog'onasi "Navo" deb ataladi. Binobarin, Navo Ushshoqning tabiiy davomi, uning rivojlangan cho'qqi darajasidir. Buni Navoiyning quyida keltirilgan bayti mazmunidan ham anglash mumkin:

*G'ussa changidin Navoye, topmadim Ushshoq aro,
To Navoiydek asiru benavo bo'ldim sanga.*

Shu tariqa ma'naviy kamolot sari intilgan "yo'lovchi" Busalik (Abu Salik) yuzaga kelar ekan. Demak, *Ushshoq* – *Navo* – *Busalik* maqomlari mohiyatan o'zaro bog'liq va biri ikkinchisidan kelib chiquvchi ruhiy yuksalish holatlarini anglatadi. Keyingi yetti maqom – "Rost", "Husayniy", "Hijoz", "Rohaviy", "Zangula", "Iroq" va

“Isfahon” nomlari botinida oshiq (solik)ning tariqat yo'lida ruhiy yuksalib borishi ulug' haj safariga tashbeh etiladi.

Shu asnoda Navoiyning maqom nomlari bitilgan quyidagi baytlariga e'tibor beraylik:

*Qaddi hajrinda tortsang nola,
“Rost” ohangi, ey Navoiy tuz.*

“Badoye' ul-bidoya”dan iqtibos etilgan ushbu bayt mazmunini anglab olishda “nola”, “rost”, “ohang” kabi musiqaga ham bevosita aloqador atamalar e'tiborni o'ziga tortadi. Jumladan, o'sha davrda mashhur O'n ikki maqomlardan birining nomi bo'lgan “Rost” atamasi musiqada eng mukammal pardalar uyushmasini anglatishi bilan birga tasavvuf kesimida oshiqlar yo'li (rohi rost)ni ham ramz etadi. “Nola” so'zining lug'aviy mazmunida esa “fig'on, hasrat, iltijo, mungli yig'i” kabi ma'nolar anglashiladi. Musiqada esa “nola” so'zi muayyan ijro bezagini bildiruvchi maxsus atamadir. Shularni nazarda tutgan holda yuqorida keltirilgan bayt mazmunini quyidagicha sharhlash mumkin:

“Ayriliqdan (hijrondan) dard chekayotgan (yoki Yor vasliga mushtoq) oshiq to'g'ri yo'l (Rost)ga yursin. Chunki bu yo'l shu maqsadga eltuvchi yo'ldir”. Ayni paytda mazkur bayt mazmuni o'laroq maqomlar musiqasida ham botiniy g'oyalar in'ikos etilganligini fahmlash mumkin. Shunga ko'ra ushbu bayt mazmunidan maqomlar kesimida quyidagicha ma'no kelib chiqadi:

Ey oshiq (Navoiy), agar sen hijron azobida bo'lsang, “Rost” maqomi (“Haqiqatga eltuvchi kuy”) ohanglarini tuzgin (tinglagin). Chunki bu maqomda sadolangan kuy-ohanglar oshiq qalbiga orom-u fayz yetkazadi va, agarchi, ruhiyati yuksalsa, istalgan zavq holati (visol)ga ham erishadi”.

“Rost” maqomining inson ruhiga bu kabi favqulodda kuchli hissiy ta'sir etish sabablari esa eng avvalo undagi mukammal pardalar uyushmasi va shu asosda kuy-ohanglarining muayyan rivojlanish uslubi bilan ham tavsiflanadi

Binobarin, Navoiyning turli asarlarida O'n ikki maqom tizimi bilan bog'liq musiqa istilohlari teran fikr, sof insoniy tuyg'u va ilgari surilgan g'oyaning eng muhim avj nuqtalarida kelishiga iqror bo'lamiz. Navoiyning quyidagi she'riy misralarini iqtibos etamiz:

*Ey Navoiy, sen dog'i qilsang tama' sayri Hijoz,
Qil Iroq ohangi, tark aylab Xuroson men kibi.*

(“Navodir ush-shabob”).

*Ey Navoiy, to muqarrar qildim ohangi Hijoz,
Gah Iroq-u, gah Ajam sori tarannum aylaram.*
(“Xazoyin ul-maoniy”).

*Ey mug‘anniy, tut Iroq ohangi-yu ko‘rguz Hijoz,
Kim Navoiy xotiri bo‘lmish Xurosondin malul.*
(“Badoye’ ul-bidoya”).

Bu misralarda O‘n ikki maqom tizimidan o‘rin olgan “Hijoz” va “Iroq” maqomlarining nomlari “ochqich” yanglig‘ ahamiyatga ega. Hijoz, ma‘lumki, Arabistondagi muqaddas Makkai Mukarrama va Madinai Munavvara shaharlari joylashgan sarhadni anglatga, Iroq – ma‘lum mamlakatning nomiga ishoradir. Binobarin, ushbu nomlarning o‘zaro nisbatida ulug‘ haj safari tashbeh etilganki, bunda Hijoz – safardan ko‘zlagan asosiy maqsad timsoli, Iroq esa shu maqsadga olib boruvchi olis yo‘l ramzi sifatida keladi. Zero, Navoiy zamonlarida Hijoz manziliga yetishmoq uchun Iroq cho‘llaridan o‘tilgan.

Iroq va Hijoz maqomlarining mukammal pardalarida ifodalangan ulug‘vor kuy-ohanglar nafaqat bastakor-hofiz va sozandalarni, balki o‘z davrining olim-u fuzalo, shoir-u adiblarini ham ijod sari ilhomlantirib kelgan. Ayniqsa, mazkur maqomlar haj safarini ado etganlar va bu amalni bajarish orzusida bo‘lganlar qalbida alohida qadrli tuyg‘ularni uyg‘otgan. Jumladan, haj amallarini bajarganlar uchun bu maqomlar baxt manzili (“Hijoz”)ga olib boruvchi Iroq mamlakatining cheksiz cho‘l-u xiyobonlarida kechgan mushkilotli sinov va pirovardida erishilgan ruhiy yuksalishlarini yodga soluvchi mo‘tabar nom va musiqa yo‘llari; safar orzusida bo‘lganlar uchun esa ibtidosi mashaqqatli, intihosi sharaflil yo‘l talabi bilan bog‘liq muqaddas yanglig‘ kuylarning timsoli ham edi.

*Gar Sifohonda Navo topmasang, ey yori Buzrug,
Qilg‘asan, azmi Iroq aylab ohangi Hijoz* (Hofiz Xorazmiy).

*Lutfiy, Hiriya qolmadi she‘ringga mushtariy,
Azmi Hijoz qilki, maqoming Iroq emish* (Lutfiy).

Demak, Navoiyning yuqorida keltirilgan baytlari mazmunida butun umri davomida orzu qilgan Haj safariga intilishi o‘z aksini topgan. Ayni vaqtda, she‘riy misralardagi “Haj g‘oyasi” zamirida buyuk Haqiqatga eltuvchi ma‘naviy kamolot yo‘li ham

ko'zda tutilgan, shu boisdan oshiq qahramonning "Iroq" va "Hijoz" maqom kuylarini tinglashga ruhiy ehtiyoji borligi bejiz emas. Zero, bu maqomlarda ("Rost"da bo'lgani kabi) mavjud mukammal parda uyushmalari va ularda ma'lum uslubda rivojlanuvchi kuy tuzilmalari oshiq ruhini sururli vajd kechinmalari (ruhiy safar) sari yuksalishiga quvvat beruvchi ma'naviy ozuqa bo'lib xizmat qiladi. Bu maqom namunalarining to'g'ri idroklanishi safar talabgorlari uchun o'ziga xos tasalli beruvchi ahamiyat ham kasb etgan.

"Yetti maqom" va yetti sayyora

Navoiyning hikmatlarga to'la g'azallari ortida yashirin ohanglar mohiyatini anglab olishda ularda qo'llangan musiqiy istilohlar bilan birga yana dostonlariga ishlangan mo'jaz tasvirlar (miniatyuralar) ham zarur ishora yanglig' muhimdir. Shu o'rinda o'zbek musiqashunosligining so'nggi o'n yilliklarda erishgan ayrim ilmiy natijalarini qisqacha qayd etib o'tish joiz. Xususan, mutaxassislar eng qadimgi maqom tizimlaridan biri sifatida "Yetti maqom" bo'lganligini taxmin qilsalar-da, ammo bu tizim haqida yaqin davrgacha aniq ilmiy tasavvurga ega emasdilar. Shoirning "Sab'ai sayyor" dostonida kelgan botiniy hikmatlar asrorini anglash yo'lidagi dastlabki ilmiy sa'y-harakatlar natijasi o'laroq "Yetti maqom" parda uyushmalari va ularning koinot bilan uzviy bog'liq holda ijro etilish an'analari haqida ham ilk tasavvurlar yuzaga keladi.

Navoiyning "Sab'ai sayyor" dostoniga asos bo'lgan adabiy mavzu aslida "shon-shavkatli podsho, mohir ovchi va ishratparast kishi" sifatida tasvir etilgan Bahrom Go'r haqidagi afsona va rivoyatlarga borib taqaladi. Xamsachilik an'alarini yuqori paralarda davom ettirgan Navoiy bu mavzuni tubdan qayta ishlash jarayonida unga qadimgi Sharq xalqlari va yunonlarning samoviy musiqa xususidagi qarashlarini kichik va katta olamlar birligi kesimida uyg'un singdirgan edi. Shunga ko'ra, endilikda gavdalangan shoh Bahrom musiqani samo' o'laroq jon dili bilan tinglash salohiyatiga ega chin oshiq, uning ma'shuqasi Dilorom esa samoviy sozanda – (changchi) Zuhra sayyorasining yer yuzidagi timsolidir:

Changini qo'lg'a olib ayladi soz,

Chang ila nag'ma ayladi og'oz.

Nag'ma ul nav' oshkor etti

Kim eshitgach shah o'zidin ketti [Навоий 1991, 292].

Unum ovozasi jahon tutti,

Changim ovozi osmon tutti.

*Husn xud beqiyosu andoza,
Bo'ldi ovoza uzra ovoza* [Навоий 1991, 301].

Dilorom o'zining maftunkor chang ijrosi va benazir ovozda kuylashi bilan oshiq shoh qalbiga orom, ruhiga zavq bag'ishlardi. Shu bois ham Diloromdan ayrilib qolgan zamon Bahromning xasta ko'ngliga hech qanday dori-darmon malham bo'la olmaydi. Tabiiyki, uning dardiga faqat ishq ifodasi bo'lgan musiqa davo edi. Buni anglagan donishmand yetti rangda bo'lgan qasr qurdirishini va hafta davomida ularning har biriga kirib yetti iqlimdan kelgan musofir sayyorlar hikoyasi (navosi)ni tinglashni maslahat beradi. Shunga binoan haftaning har bir kuni muayyan rangdagi saroyga kirib sayyohlar (ya'ni, planetalar) hikoyasini (musiqasini) tinglagan shoh Bahrom oxir-oqibat "shifo" topadi.

Dostondagi bu hikoyalarga ishlangan miniatyuralarni o'rganish asnosida ulardagi ranglar timsolida Yetti maqom musiqa pardalari in'ikos etishi ayon bo'ldi¹. Bundan kelib chiqadigan xulosa shuki, oshiq Bahrom bir hafta davomida yetti iqlimdan kelgan musofir sayyohlar tilidan "Rohaviy", "Iroq", "Navo", "Ushshoq", "Busalik", "Zirofkand" va "Rost" maqomlariga yo'g'rilgan hikoyalarni tinglagan edi. Bu hol dostondagi yakuniy hikoya davomida ham "oshkor" bo'ladi. Yettinchi iqlimdan kelgan hikoyanavis musofir aslida xorazmlik maqomdon olim va sozanda-ustoz bo'lib chiqadi:

*San'atim anda soz chalmoq ishi,
Bilmayin men kibi ishimni kishi.*

*Ilmi advor-u fanni musiqiy,
Mendin ul ilm ahli tahqiqiy.
Elga ta'lim etmoq virdim,
Kimki ustodi qavm shogirdim* [Навоий 1966, 288-289].

Xullas, shoh Bahrom juma kuni oq saroyda yettinchi iqlim musofiridan Rost maqomida tinglagan oxirgi hikoyasi vositasida Chin malikasi bo'lgan Diloromni qayta topib, Haqiqat asroriga erishadi. Bu o'rinda Rost (fors.-toj.) so'zining to'g'ri, haqiqiy va chin ma'nolarini anglatishi ham e'tiborlidir.

¹ O'tmishda maqomlar ham muayyan ranglar bilan bog'liq holda ijro etilgan. Hofiz va sozandalar ijro etilayotgan maqomlarga rang jihatdan muvofiq liboslarda bo'lishgan, tinglovchilar uchun ham yetti xil rangda maxsus xonalar ajratilgan. Musavvir Kamoliddin Behzod, uning shogirdlari va buxorolik izdoshlari tomonidan Alisher Navoiyning "Sab'ai sayyor" dostoniga ishlangan mo'jaz tasvirlarda (miniatyuralarda) ham bu an'ana o'z aksini topgan edi.

Xulosa

Darhaqiqat, ishq tuyg'usining musiqiy ifodasi bo'lgan hamda ruhiyatning oliy maqsadini hol tili ila so'zlovchi maqomlar inson ma'naviyatini Go'zal borliq, chin Haqiqat sari yuksaltirishga xizmat qiluvchi mazmun-mohiyati bilan olamshumul hodisadir. Bu hol Alisher Navoiy ijodida maqom nomlarining zikri bilan birga mumtoz ohanglarining ham botiniy tarzda bejiz ifoda etilmaganini yana bir karra tasdiqlaydi va ayni chog'da, uning asarlari mazmunini o'quvchiga yanada zavqli etadi.

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Samo Philosophy of Alisher Navoi

Abstract

Deep in content, harmonious in form the presentation of art works of the great uzbek poet and thinker Mir Alisher Navoiy leave an indelible impression in the heart of every reader. This phenomenon is far from accidental, since all the creations of the great thinker are permeated with the semantics of harmonious music - self. In fact, melodies and tunes that are pleasing to the human spirit are an integral part of Navoi's poetic works. Therefore, an insightful reader in each of his works with his inner ear captures the intonations of "hidden", veiled (batin) music, and his literary heroes sometimes vividly appear in the images of incomparable instrumental musicians and hafiz singers. At the same time, a great connoisseur of the science of the music of Navoi in his works often and skillfully uses many terms from the field of maqom art. All these factors, even more elevating their artistic significance, give them high artistic value. For, the creative heritage of the great Navoi is an invaluable source in the study of the history and philosophical concept of maqom.

Key words: poet, thinker, melody, samo, poppy seed, tarona, treatise, advar, singer, performance, chang, rud.

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MAQOLA TAQDIM QILISH TALABLARI

O'zbekiston: til va madaniyat (O'zTM) – zamonaviy O'zbekiston (sobiq Turkiston) bilan bog'liq bevosita Markaziy Osiyo mintaqasini birlashtiradigan til, tarix, san'at, etnografiya, madaniyat va ijtimoiy fanlar sohalarini qamrab olgan ilmiy jurnaldir. O'zTM munozarali, zamonaviy, innovatsion, konseptual jihatdan qiziqarli, original mavzudagi ilmiy tadqiqotlarni nashr qiladi. Jurnal lingvistika, adabiyotshunoslik, tarjimashunoslik, din, falsafa, ilohiyot, fan, ta'lim, metodika, sotsiologiya, psixologiya, tarix, madaniyat, san'at, etnologiya, etnografiya, antropologiyaga oid ilmiy yo'nalishdagi maqolalar va taqrizlar hamda konferensiya hisobotlarini qabul qiladi.

I. Maqola taqdim etish uchun umumiy talablar

Qo'lyozmalar o'zbek, ingliz, rus, fors, shuningdek, boshqa turkiy tillarda ham qabul qilinadi. Agar muallif o'z maqolasini jurnalning muayyan sonida nashr ettirmoqchi bo'lsa, unda qo'lyozma jurnal nashridan kamida besh oy oldin taqdim etilishi lozim.

Qo'lyozmalar MS Word (.doc) formatida (uzlangcult@gmail.com) elektron pochta yuboriladi. Iqtiboslar va izohlar uchun MS Word menejerini qo'llash mumkin.

Barcha qo'lyozmalar tahririyatga muallif (mualliflar) haqidagi qisqacha ma'lumot bilan taqdim etiladi.

Asosiy matn *Times New Roman* shrifti, 14 hajm, satr oralig'i 1 interval, hoshiyalar chapdan 3 sm, o'ngdan 1,5 sm, yuqori va pastdan 2 sm bo'lishi kerak.

Maqolalar *The Chicago Manual of Style, 16th Edition* formatida shakllantiriladi. Maqola matni 3 000–5 000 so'zdan iborat bo'lishi kerak.

O'zbek va ingliz tillarida 100–150 so'zdan iborat abstrakt (annotatsiya) va 5–10 so'zdan kam bo'lmagan kalit so'zlar (o'zbek va ingliz tillarida). Abstraktda maqolaning qisqacha mazmuni va dolzarbligi, tadqiqot natijalari aks etishi lozim.

Adabiyotlar ro'yxati 5 sahifadan oshmasligi kerak.

Kitobga taqriz (ingliz yoki boshqa tillarda bo'lishi mumkin) 1500 so'zdan oshmasligi talab etiladi.

Taqriz formati: 1) sarlavha: kitob nomi, muallif (mualliflar), nashr qilingan shahar: nashriyot nomi, nashr yili, sahifasi soni. Narxi, ISBN raqami, (qattiq/yumshoq muqova); 2) taqriz so'ngida: taqrizchining F.I.O., ish joyi, pochta manzili.

II. Maqola bo'limlarini rasmiylashtirish

Maqola nomi – normal harflarda, to'q bo'yoqda, 16 hajm.

Maqola nomi o'zbek va ingliz tillarida (agar maqola boshqa tilda yozilgan bo'lsa, maqola yozilgan til va ingliz tilida) beriladi.

Maqola kirish, asosiy qism bo'limlari va xulosadan tashkil topadi.

Maqola bo'limlari sarlavhasi – to'q bo'yoqda, 14 hajm.

III. Maqolada tarjimalardan foydalanish

Boshqa tillardagi matn yoki boshqa manbalar tarjimoni aniq ko'rsatilishi kerak. Agar matn maqola muallifi tomonidan tarjima qilingan bo'lsa, u holda "tarjima muallifniki"

shaklida beriladi.

Rasmiy nashrdan olingan tarjima-matn tahrir qilinmaydi.

Zarur holatda tarjima matnga sana, turli diakritik belgilar va boshqa elementlar kiritilishi mumkin.

Tarjima qilingan matn olingan manba nomi asl holicha beriladi. Zarur deb topilsa, uning nomi qavs ichida berilishi mumkin.

Geografik nomlar tarjima qilinmaydi va asl shaklida beriladi.

Tashkilotlar nomi tarjima qilinmaydi va asl shaklida beriladi.

Davr nomi rasmiy qabul qilingan shaklda beriladi.

IV. Ko'chirma va tarjima parchaning berilishi

Manbadan olingan ko'chirma parcha asosiy matndan 1 qator tashlab ajratiladi, satr oralig'i 1 interval, markazda, 12 hajmda yoziladi.

Ko'chirmaning tarjimasi qavs ichida () satr boshidan yozilishi kerak. Bunday ko'chirma *Times New Roman* shrift, 12 hajm, normal yozuvda beriladi.

V. Havola va izohlar berish

Manbaga havola matn ichida to'rtburchak qavsda [] beriladi. Havola qilingan manbalar bir nechta bo'lsa, ular nuqtali vergul (;) bilan ajratiladi.

Izohlar tegishli sahifa pastida, tartib raqami bilan joylashtiriladi.

VI. Qo'lyozma (toshbosma) manbalar va nashr etilgan asarlar bibliografiyasi

Bibliografiyada muallif yoki asar nomi satr boshidan, boshqa barcha qatorlari xatboshidan yoziladi. Adabiyotlar *bibliografiyada* o'zbek lotin alifbosi tartibida ko'rsatiladi.

VII. Qo'lyozma va toshbosma manbalar bibliografiyasi

Qo'lyozma yoki toshbosma manbalarni bibliografiyada o'zi yozilgan grafikada berish maqsadga muvofiq. Lotin alifbosidagi transliteratsiyasini berish ham mumkin. Ba'zan qo'lyozma asarning nomi muallif ismidan oldin yozilishi ham mumkin.

Muallif nomi. Ko'chirilgan asr (agar mavjud bo'lsa). Asar nomi. Qo'lyozma (toshbosma): saqlanayotgan joy, inventar raqam.

Xondamir. XV asr. Makorim ul-axloq. Qo'lyozma: O'zFASHI, № 742.

VIII.1. Kitoblar uchun

Bibliografiyada:

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Matnda kitobga havola:

[Familiya kitob nashr yili, sahifa raqami]

[Qudratullayev 2018, 99]

Agar bir muallifning bir yilda nashr qilingan kitoblaridan foydalanilgan bo'lsa, bibliografiyada kitobning nashr yili o'zbek lotin alifbosi harflari bilan ajratilib ko'rsatiladi.

Sirojiddinov, Shuhrat. 2011 (a). *Alisher Navoiy: manbalarning qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

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Matnda kitobga havola:

[Familiya, kitob nashr yili, sahifa raqami]

[Sirojiddinov 2011 (a), 99]

[Sirojiddinov 2011 (b), 67]

Ikki muallif tomonidan yozilgan kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi.

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Matnda kitobga havola:

[Familiya va Familiya nashr yili, sahifa raqami]

[Abdurahmonov, Rustamov 1984, 52]

Agar kitobning uch va undan ortiq mualliflari bo'lsa, bibliografiyada barcha mualliflarning ismlari to'liq yoziladi. Bunday kitobga havola qilinganda birinchi muallif ismi yoziladi va "boshqalar" deb ko'rsatiladi.

[Familiya va boshqalar kitob nashr yili, sahifa raqami]

[Vohidov va boshqalar 2010, 847]

Kitob yoki to'plam maqolasini bibliografiyada berish tartibi:

Familiya, ism. Nashr yili. "Maqola nomi." *Kitob yoki to'plam nomi*, Ism Familiya, Ism Familiya muharrirligida, maqola sahifasi raqamlari. Shahar: Nashriyot.

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Matnda kitob yoki to'plam maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Abdug'afurov 2016, 176]

Elektron shaklda nashr qilingan kitoblar uchun:

Elektron kitobning bir nechta formati bo'lsa, bibliografiyada foydalanilgan format ko'rsatiladi. Elektron kitobning internet manzili (URL) hamda shu manba olingan sana ko'rsatilishi lozim.

Elektron kitobni bibliografiyada berish:

Familiya, Ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi. URL. Foydalanilgan sana.

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Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Маматов 2018, 11]

Ikki muallif tomonidan yozilgan elektron kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi. Internet adres (URL).

Sirojiddinov, Shuhrat va Sohiba Umarova. 2017. *Oʻzbek matnshunosligi qirralari*. Chikago: Chikago universiteti nashriyoti. <http://press-pubs.uchicago.edu/founders/>.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Sirojiddinov 2017, 19-hujjat]

VIII.2. Jurnal maqolasi uchun

Chop etilgan jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi". *Jurnal nomi* jurnal soni: maqola sahifalari.

Mahmudov, Nizomiddin. 2013. "Termin, badiiy soʻz va metafora". *Oʻzbek tili va adabiyoti* 4: 3 – 8.

Matnda jurnal maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Mahmudov 2013, 5]

Elektron jurnal uchun:

Elektron jurnal uchun jurnalning DOI manzili koʻrsatiladi. Agar DOI manzili mavjud boʻlmasa, internet adresi koʻrsatilishi kerak (URL). DOI – bu oʻzgarmas ID boʻlib, internet tarmoqlarining elektron adreslari tizimiga ulangan, yaʼni manbani boshqaruvchi <http://dx.doi.org/> manzildir.

Elektron jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni: maqola sahifalari. DOI adres (yoki URL).

Aminov, Hasan. 2018. "Oʻzbekiston sanʼatida temuriylar siymosi". *Oʻzbekistonda xorijiy tillar* 2: 246 – 253. doi: 10.36078/1596780051.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Aminov 2018, 248]

VIII.3. Gazeta yoki ilmiy-ommabop jurnal uchun

Gazeta yoki ilmiy-ommabop jurnal maqolasiga havola matn shaklida beriladi (masalan, Muhammadjon Imomnazarovning 27.02.2005dagi “O‘zbekiston adabiyoti va san’ati” gazetasida chop etilgan maqolasida aytilganidek...); odatda, bunday manbalar umumiy adabiyotlar ro‘yxatida keltirilmaydi. Agar keltirilsa, kitoblarga qo‘yiladigan talablarga asosan beriladi.

Agar onlayn maqolaga havola berilayotgan bo‘lsa, uning internet manzili (URL), maqola olingan sana ko‘rsatilishi kerak.

Gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Gazeta-Jurnal nomi*, nashr sanasi.

Imomnazarov, Muhammadjon. 2005. “Jomiy “Xamsa” yozganmi?.” *O‘zbekiston adabiyoti va san’ati*, January 25.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Imomnazarov 2005, 4]

Elektron gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. “Maqola nomi.” *Jurnal nomi*, nashr sanasi. Internet adres.

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Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Jabborov 2010, 17]

Maqola so‘ngida foydalanilgan adabiyotlar o‘zbek lotin alifbosi tartibida beriladi. Adabiyotlar ro‘yxati ikki qismdan iborat bo‘lishi, birinchi qismda foydalanilgan adabiyot chop etilgan grafikada yuqorida ko‘rsatilgan shaklda rasmiylashtirilishi, ikkinchi qismda esa barcha foydalanilgan adabiyotlar o‘zbek lotin alifbosida berilishi talab qilinadi. Misol uchun:

Adabiyotlar

Баранов, Х.К. 1958. Арабско – русский словарь. Москва: Наука.

Adabiyotlar

Baranov, X.K. 1958. Arabsko – russkiy slovar. Moskva: Nauka.

Maqolani rasmiylashtirish talablarining ingliz tilidagi variantini “The Chicago Manual of Style, 16th Edition” qo‘llanmasi yoki <https://www.chicagomanualofstyle>. havolasidan ko‘rib olishingiz mumkin.

GUIDELINES FOR CONTRIBUTORS

Uzbekistan: language and culture is an academic journal, publishing research in linguistics, history, literature, translation studies, arts, ethnography, philosophy, anthropology and social studies. We aim to publish cutting edge, innovative, conceptually interesting, original case studies and new research, which shape and lead debates in multifaceted studies. We do not publish economic analyses or policy papers. Any opinions and views expressed in publications are the opinions and views of the authors, and the publishers are not responsible for the views/ reviews of the contributors.

The journal is published four times a year. The language of articles can be English, Russian and Uzbek. Other Turkic languages are also welcomed. In addition to research articles, the journal welcomes book reviews, literature overviews, conference reports and research project announcements.

1. General

- Submission Guideline

1. Manuscripts may be submitted at any time during the year. However, if the author wishes to have his/her manuscript published in a certain issue of the journal, the submission should be made at least five months in advance of the proposed publication date.

2) Manuscripts should be submitted by email (uzlangcult@gmail.com) as an attachment in MS Word document (.doc) format and use MS Word Source.

3) All manuscripts should be submitted with a cover page including an email address, a mailing address and a short introduction about the author(s) /contributor(s)'.

2. Manuscript format

1) The main texts should be written in Times New Roman font, 12 point, and single-spaced in 44 pagination with 1-inch margins.

2) Submissions must follow the author-date system of *The Chicago Manual of Style*, 16th Edition.

3) Quotations are given in brackets in the text.

4) A research article should normally be no more than 9,000 words in length, including the following contents:

- an abstract of 150-200 words (in English, Russian, and Uzbek) and seven to ten keywords;

- a list of references of no more than five (5) pages;

- tables and figures, if any.

5) A book review should generally be about 1,500 English words (or other languages) in length, and must include the heading and closing in the following format:

- Heading: *Title of the Book*. By Author's Name(s). City of Publication: Publisher Name, Year. pp. Price, ISBN:, (hardcover/paperback).

- Closing: Book reviewer's name, affiliation and postal address at the end.

6) Style Points Headings. Limit: Four levels.

Level 1. Title Style (e.g. the first letter of each word upper case, except prepositions), Bold, and 14 point.

Level 2. Title Style, Italics, 14 Point.

Level 3. Modified “down” style (first letter upper case, or first letter of first two words if the first word is an article), Bold, and 12 point.

Level 4. Modified down style, Bold, 11 point.

3. Style and Usage

1) Translation

- Translated excerpts from classical texts or non-English sources should be annotated with clarification of its original/published language and translator. Likewise, “Author’s own” translations of quoted texts should be noted as such.

- The author is expected to provide an English translation of key terms in the work, rather than a translator without expertise in the subject.

- Excerpts or quoted texts from published translation will not be edited. However, UzLC editors may query or modify translations of key terms or texts provided by the author.

- Where necessary, short supplementary information such as dates, an item in its original characters, or the Romanized form of a non-English item, may be included.

- Names of foreign publishers, and titles of sources published in a foreign language should primarily appear in Romanized form without translation. However, if necessary, a translation may be added in brackets ([]).

2) Names and Terms

- Place Names (foreign):

Designation for division of areas should be either translated or hyphenated after the given area name.

Designation for geographical/structure names are not hyphenated, and appear without the equivalent English term.

Institutional names are considered proper nouns. Their names should appear following the preference of the individual institutions.

3) The descriptive designation of a period is usually lowercase, except for proper names or traditionally capitalized terms.

4. Quotation

1) Block Quotations:

- A block quotation should start with double line spacing and an indentation from the left margin. From the second paragraph of the block quotation, additional paragraph indentation is needed.

Texts in block quotation should be written in Times New Roman 10 pts., and not be entirely italicized.

5. Others

1) There is one space after sentence punctuation and not two.

2) The end parenthesis, closing quotation mark, and footnote numbers come after the sentence punctuation.

3) For parentheses within parentheses, use brackets ([]).

6. Basic Citation Format

The following examples illustrate citations using the **author-date** system. Each example of a reference list entry is accompanied by an example of a corresponding parenthetical citation in the text. For more details and many more examples, see chapter 15 of *The Chicago Manual of Style*.

BOOK

Reference List (hanging indent):

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of How Eating Has Evolved*. New York: Penguin.

In Text Cite:

[Pollan 2006, 99–100]

Reference List (hanging indent):

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941–1945*. New York: Knopf.

In Text Cite:

[Ward and Burns 2007, 52]

For four or more authors, list all of the authors in the reference list; in the text, list only the first author, followed by et al. (“and others”):

[Barnes et al. 2010, 847]

Reference List (hanging indent) book chapter:

Kelly, John D. 2010. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press.

In Text Cite:

[Kelly 2010, 77]

Chapter of an edited volume originally published elsewhere (as in primary sources):

Reference List (hanging indent) book originally published elsewhere:

Cicero, Quintus Tullius. 1986. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

In Text Cite:

[Cicero 1986, 35]

BOOK PUBLISHED ELECTRONICALLY

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date only if one is required by your discipline. If no fixed page numbers are available, you can include a section title or a

chapter or other number.

Reference List (hanging indent):

Austen, Jane. 2007. *Pride and Prejudice: A Novel in Five Books*. New York: Penguin Classics. Kindle edition.

In Text Cite:

[Austen 2007, 101]

Reference List (hanging indent):

Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. <http://press-pubs.uchicago.edu/founders>

In Text Cite:

[Kurland and Lerner, chap. 10, doc. 19]

JOURNAL ARTICLE

Article in a print journal

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.

Reference List (hanging indent):

Weinstein, Joshua I. 2009. "The Market in Plato's Republic." *Classical Philology* 104:439–58.

In text cite:

[Weinstein 2009, 440]

Article in an online journal

Include a DOI if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your discipline.

Reference List (hanging indent):

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115:405–50. doi:10.1086/599247.

In text cite:

[Kossinets and Watts 2009, 411]

Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a New York Times article on February 27, 2010..."); they are commonly omitted from a reference list. The following examples show more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your discipline requires one. If no author is identified, begin the citation with the article title.

Reference List (hanging indent):

Mendelsohn, Daniel. 2010. "But Enough about Me." *New Yorker*, January 25.

In text cite:

[Mendelsohn 2010, 68]

Reference List (hanging indent):

Stolberg, Sheryl Gay, and Robert Pear. 2010. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

In text cite:

[Stolberg and Pear 2010, 12]

WEBSITE

A citation to website content can often be limited to a mention in the text ("As of July 19, 2008, the McDonald's Corporation listed on its website . . ."). If a more formal citation is desired, it may be cited as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.

Bibliography (hanging indent):

Google. 2009. "Google Privacy Policy." Last modified March 11. <http://www.google.com/intl/en/privacypolicy.html>.

In text cite:

[Google 2009]

Reference List (hanging indent):

McDonald's Corporation. 2008. "McDonald's Happy Meal Toy Safety Facts." <http://www.mcdonalds.com/corp/about/factsheets.html>.

In text cite:

[McDonald's 2008]

IZOHLAR

Jurnal 2017-yil 26-oktyabrda O'zbekiston Respublikasi Matbuot
va axborot agentligi tomonidan № 0936 raqam bilan ro'yxatdan o'tgan.
Tahririyatga kelgan maqolalar mualliflarga qaytarilmaydi.

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Bichimi 70x100 1/16, Ofset bosma. "Cambria" garniturasida.
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"O'zbekiston: til va madaniyat" jurnali tahririyatida
tayyorlandi va sahifalandi.
"YASHNOBOD NASHR" bosmaxonasida chop etildi.
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58-a harbiy shaharcha.