O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.02/30.12.2019.Fil.46.01 RAQAMLI ILMIY KENGASH

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

JO‘RAQULOVA NASIBA SHAMUROVNA

O‘ZBEK MUMTOZ ADABIYOTIDA ER VA ERAN OBRAZI (XI-XV ASRLAR)

10.00.02 – O‘zbek adabiyoti
(filologiya fanlari)

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

Toshkent – 2024

UO‘K: 821.512.133.091

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Content of dissertation abstract of doctor of philosophy (PhD) on philological sciences

Jo‘raqulova Nasiba Shamurovna
O‘zbek mumtoz adabiyotida er va eran obrazi
(XI-XV asrlar) 3

Jurakulova Nasiba Shamurovna
Image of er and eran in Uzbek classical literature (XI-XV centuries) 26

Журакулова Насиба Шамуровна
Образы эр и эран в узбекской классической литературе (XI-XV века) 50

E’lon qilingan ishlar ro‘yxati
Список опубликованных работ
List of published works 55

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Toshkent – 2024

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B.To‘xliyev
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ilmiy kengash raisi,
filol.f.d., prof.

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida badiiy obraz takomilini har bir millatning axloqiy-ma’naviy qarashlari, tafakkur tarzi, e’tiqodi va qadriyatlari bilan uyg‘unlikda yoritib berish muhim ahamiyatga ega. Shu ma’noda, muayyan badiiy obrazning o‘ziga xos tabiati, milliy mansubligini ochib berish hamda taraqqiyot tamoyillarini belgilash dolzarb ahamiyat kasb etmoqda.

Dunyo adabiyotshunosligida badiiy obraz, ramz yoki timsollarning asar mazmun-mohiyatini ochib berishdagi vazifasi diqqatni jalb qilib kelgan. Obraz xarakteri muallif dunyoqarashi bilan uyg‘unlikda adabiy matndan anglashilgan maqsad-muddaoni oson tushunishga, qolaversa, estetik zavq uyg‘otishga imkon beruvchi adabiy hodisadir. Insoniy fazilatlarni o‘zida mujassam qilgan obrazlarning mohiyati, badiiy tasvir imkoniyatlarini yoritish zamonaviy adabiyotshunoslikning asosiy vazifalaridan biri hisoblanmoqda.

O‘zbek mumtoz adabiyotining o‘ziga xos obrazlari bo‘lgan er va eranning genezisi, taraqqiyot bosqichlari va badiiy o‘ziga xosligini monografik aspektda tekshirish nafaqat obraz tabiati, adabiy matn mazmunini anglashda, balki turkiy qavmlarning ma’naviy-axloqiy darajasi hamda tafakkur tarzini bilishga ham imkon yaratadi. Er, eran asl turkiy so‘zlar bo‘lib, mard, jasur, saxiy, himmatli va rostgo‘y odam, mumtoz adabiyotda esa komil inson, yetuk shaxs kabi qator ma’nolarni bildiradi. Er va eran obrazlarining takomil tarixi, mumtoz adabiyotda tutgan o‘rni va boshqa ko‘pgina jihatlarni o‘rganish turkiy xalqlar o‘tmishi, ma’naviy qadriyatlaridan xabardor bo‘lish, millat axloqiy qiyofasini yorqin tasavvur etish uchun ham nihoyat darajada muhimdir. Zero, “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish, bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog‘liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega”[1]. Shu ma’noda, o‘zbek mumtoz adabiyotida er va eran obrazining mohiyati, yuzaga kelishi, rivoji, ifoda usuli va tasvir ko‘lamini ilmiy jihatdan atroflicha yoritib berish dolzarb vazifalardan biriga aylanmoqda.

O‘zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 24-maydagi PQ-2995-son “Qadimiy yozma manbalarni saqlash, tadqiqi va targ‘ib qilish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2020-yil 19-oktyabrdagi PQ-4865-son “Buyuk shoir va mutafakkir Alisher Navoiy tavalludining 580 yilligini keng nishonlash to‘g‘risida”gi, 2023-yil 25-yanvardagi PQ-20-son “Buyuk shoir va olim, mashhur davlat arbobi Zahiriddin Muhammad Bobur tavalludining 540 yilligini keng

[1] Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. www.xabar.uz. 07.08.2018.

nishonlash to‘g‘risida”gi qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Er va eran obrazi o‘zbek mumtoz adabiyotining g‘oyaviy-badiiy xususiyatlari, poetik so‘z san’atining o‘ziga xos imkoniyatlarini ochib berishda alohida ahamiyatga ega bo‘lsa-da, obraz sifatidagi mavqeyi, shoir badiiy mahorati, ma’naviy olamini kashf etishdagi o‘ziga xos xususiyatlari hozirga qadar o‘zbek adabiyotshunosligida maxsus tadqiqot obyekti bo‘lmagan.

Jahon adabiyotshunosligida er va eran obrazining istilohiy ma’nosi hamda qadimgi turkiy adabiyotda qo‘llanish xususiyatlari V.Radlov, M.Seyidov, A.Inan, B.O‘gel, E.Pekarskiy, E.Sevortyan tomonidan o‘rganilgan bo‘lsa, F.Kupruli, S.Uludog‘, A.Jabajio‘g‘li, M.Qutqu, M.Jo‘shon, U.Turar, A.Go‘zal, I.Qora[2] tadqiqotlarida irfoniy mohiyati xususida bahs yuritilgan.

O‘zbek tilshunoslari A.Rustamov, G‘.Abdurahmonov, H.Dadaboyev, F.Abdujabbarova, M.Xolmuradovalar[3]ning tadqiqotlarida er va eran so‘zining lug‘aviy ma’nosi, etimologiyasi hamda tarkibiy tuzilishi xususida ayrim ma’lumotlar mavjud.

Er, eran obrazining xalq og‘zaki ijodi namunalaridagi o‘rni va ahamiyati xususida T.Mirzayev, A.Musaqulov, Sh.Turdimov, J.Eshonqulov[4] kabi

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[2] Радлов В. Опыт словаря тюркских наречий. Том I. – СПб.: Наука, 1893. – 1916 с.; Пекарский Э. Словарь якутского языка. Том 1 (А-К). –М., 1959. – 1282 с.; Севортян Э. Этимологический словарь тюркских языков (Общетюркские и межтюркские основы на гласные). – М.: Наука, 1974. – 767 с.; Köprülü A. Türk edebiyatı’nda ilk mutasavvıflar. 3. Basım. – Ankara: Türk tarih kurumu basımevi, 1976. – 470 s.; İnan A. Eski türk dini tarihi. – İstanbul: Milli eğitim basımevi, 1976. – 280 s.; Сеҗидов М. Азэрбајчан мифик тэфэккурунун гајнаглары. – Бакы: Јазычы, 1983. – 326 s.; Uludağ S. Tasavvuf terımlerı sözlügü. – İstanbul: Marifet yayınları, 1995. – 604 s.; Cebecioğlu E. Tasavvuf terimleri ve deyimleri sözlüğü. – Ankara: Rahber yayınları, 1997. – 741 s.; Ögel B. Türk kültür tarihine giriş VI. Turklerde tuğ ve bayrak. – Ankara, 2000. – 486 s.; Жўъшон М. Юнус Эмро ва тасаввуф. – Тошкент: Фан, 2001. – 144 б.; Güzel A. Hoca Ahmed Yesevi Fakr-name. – Ankara, 2017. – 472 s.; шу муаллиф. Dını tasavvufı türk edebiyatı el kitabı. 9. Baskı: Ankara, 2021. – 1044 s.

[3] Абдураҳмонов Ғ., Рустамов А. Қадимги туркий тил. – Тошкент: Ўқитувчи, 1982. – 164 б.; Рустамов А. Сўз хусусида сўз. – Тошкент: Ёш гвардия, 1987. – 247 б.; Абдужаббарова Ф. “Қутадғу билиг”даги шахс белги-хусусиятини англатувчи лексика. Филол.фан.номз....дисс. –Тошкент, 2011. – 162 б.; Дадабоев Ҳ. “Девону луғотит турк”да эркак жинсини ифодаловчи лексемалар. Лингвист V: илмий мақолалар тўплами. – Тошкент: Академнашр, 2014. – 264 б.; Холмурадова М. “Қутадғу билиг” лексикаси. Филол.фан.б-ча.фалсафа д-ри (PhD)...дисс. –Тошкент, 2019. – 141 б.

[4] Мирзаев Т. Халқ бахшиларининг эпик репертуари – Тошкент: Фан, 1968. – 168 б.; Мусақулов А. Ўзбек халқ лирикаси. – Тошкент: Фан, 2010. – 308 б.; Турдимов Ш. “Гўрўғли” достонларининг генезиси ва

folklorshunoslar u yoki bu munosabat bilan to‘xtalib o‘tishgan. Obrazning qadimgi turkiy adabiyotdagi asosiy xususiyatlari va qo‘llanish shakllari haqida esa B.To‘xliyev, N.Rahmonov va A.Abdurahmonovlar[5] ma’lum ma’noda xulosalarini bayon qilishgan.

N.Komilov, I.Haqqul, A.Go‘zal, N.Jabborov, M.Asadov, S.Sayfulloh, E.Ochilov, B.Rajabova, G.Xo‘janova, Z.Rahmonova, H.Latipov, R.Saidova[6] kabi adabiyotshunoslarning maqola va monografiyalarida esa obrazning ramziy-majoziy tabiati, irfoniy ma’no qamrovi xususida ayrim fikrlar mavjud. Ular orasida professor I.Haqqulning tadqiqotlari, xususan, Alisher Navoiy lirikasida er va eran obrazining mavqeyi haqida xarakterli ma’lumotlar berilgani bilan diqqatga sazovordir.

Er va eran obrazining zamonaviy o‘zbek adabiyotidagi talqini borasida S.Meliyev, U.Hamdamov[7] singari adabiyotshunoslar ham bir qadar mulohaza yuritishgan.

Dissertatsiyani yozishda o‘zbek va chet el adabiyotshunoslarining tadqiqotlariga tayanildi va zaruriyat darajasida ulardan foydalanildi.

Mazkur tadqiqot er va eran obrazining mohiyati, qadimiy ildizlari, taraqqiyot bosqichlari, xususan, o‘zbek adabiyotida XI-XV asrlardagi o‘ziga xos xususiyatlari birinchi marta monografik jihatdan o‘rganilgani bilan o‘zidan avval amalga oshirilgan ishlardan farq qiladi.

Tadqiqotning dissertatsiya bajarilgan ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya O‘zR FA O‘zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejalari, jumladan, “To‘rt jildlik “Alisher Navoiy ensiklopediyasi”ni nashr etish” (2021-2023-yy.) mavzusi doirasida bajarilgan.

тадрижий босқичлари. – Тошкент: Фан, 2011. – 240 б.; Эшонқулов Ж. Миф ва бадиий тафаккур. – Тошкент: Фан, 2019. – 172 б.

[5] Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2004. – 115 б.; Раҳмонов Н. Турк хоқонлиги. – Тошкент, 1993. – 144 б.; шу муаллиф., Содиқов Қ. Ўзбек тили тарихи. – Тошкент: Ўзбекистон файласуфлари миллий жамияти, 2009. – 224 б.; Абдураҳмонов А. Туркий адабиётнинг қадимги даври. – Тошкент: Янги аср авлоди, 2005. – 285 б.

[6] Комилов Н. Тасаввуф ёхуд комил инсон ахлоқи. – Тошкент: Ёзувчи, 1996. – 272 б.; Ҳаққулов И. Тасаввуф ва шеърият. – Тошкент: Адабиёт ва санъат, 1991. – 184 б.; шу муаллиф. Ирфон ва идрок. – Тошкент: Маънавият, 1998. – 160 б.; шу муаллиф. Занжирбанд шер қошида. – Тошкент: Тафаккур томчилари, 2021. – 288 б.; шу муаллиф. Касби камол ўзни танишдир. – Тошкент: Ёшлар матбуоти, 2021. – 272 б.; шу муаллиф. Навоийга қайтиш (4-китоб). – Тошкент: Тафаккур томчилари, 2020. – 240 б.; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 160 б.; Очилов Э (И.Ҳаққул билан ҳаммуаллифликда). Ишқ ва ҳайрат олами. – Тошкент: Ўзбекистон, 2016. – 304 б.; шу муаллиф. Навоий ғазалларида комил инсон тимсоллари // Ўзбек тили ва адабиёти. 2001. №1. – Б.7-14; Ражабова Б. Ўзум сори боқма, сўзум сори боқ. – Тошкент: Турон-замин зиё, 2015. – 84 б.; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б.; Раҳмонова З. Ишқ, ирфон ва иршод. – Тошкент: Тафаккур томчилари, 2021. – 264 б.; Латипов Ҳ. Ўзбек мумтоз адабиётида маърифат талқини ва ориф образи (XIII-XV асрлар). Филол. фан. б-ча. фалсафа д-ри (PhD)...дисс. – Тошкент, 2020. – 141 б.; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – 254 б.; Саидова Р. Ўзбек мумтоз адабиётида маломатийлик ғояси ва талқинлари (XI-XVI асрлар). Филол. фан. б-ча. фалсафа д-ри (PhD)...дисс. – Тошкент, 2022. – 142 б.

[7] Ҳамдамов У. Бадиий тафаккур тадрижи (монография ва мақолалар). – Тошкент: Янги аср авлоди, 2002. – 200 б.; Милиев С. Глобал илмий-бадиий талқин поэтикаси. Филол.фан.д-ри (DSc)...дисс. – Тошкент, 2020. – 226 б.

Tadqiqotning maqsadi XI – XV asr o‘zbek mumtoz adabiyotida qo‘llangan er va eran obrazining shakllanishi, tarixiy takomili va g‘oyaviy-badiiy xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

er va eran obrazining turkiy xalqlar ijtimoiy hayot tarzi, e’tiqod va qadriyatlari bilan bog‘liq jihatlarini aniqlash hamda o‘zbek adabiyoti tarixidagi o‘ziga xos mavqeyini belgilash;

er, eran istilohining mazmun-mohiyati, so‘zning obrazga aylanish jarayonining muhim tamoyillarini dalillash;

er, eran obrazining irfoniy adabiyotda komil inson, yetuk shaxs ma’nolarini ifodalashga asos bo‘lgan hayotiy xususiyatlarini ochib berish;

Navoiygacha bo‘lgan davr o‘zbek adabiyotida er, eran obrazining ma’no ko‘lami va badiiy vazifasini aniqlash;

Navoiy ijodida er, eran obrazining badiiy ifoda tarzi, adabiy matn mazmunini yuzaga chiqarishdagi muhim ahamiyatini dalillash hamda shoir asarlaridagi erlik yo‘li talablarini tahlil va talqin etish;

o‘zbek mumtoz adabiyotida er va eran maslagi hamda ma’naviy-axloqiy qiyofasini belgilovchi o‘ziga xos tamoyillarni asoslab berish.

Tadqiqotning obyekti sifatida qadimgi yozma yodgorliklar, Mahmud Koshg‘ariyning “Devonu lug‘otit turk”, Yusuf Xos Hojibning “Qutadg‘u bilig”, Ahmad Yugnakiyning “Hibat ul-haqoyiq”, Nosiruddin Rabg‘uziyning “Qisasi Rabg‘uziy” asarlari, Ahmad Yassaviy, Sulaymon Boqirg‘oniy hikmatlari, Sayfi Saroyi, Hofiz Xorazmiy, Atoiy, Gadoiy, Sakkokiy, Lutfiy, Sayyid Qosimiy, Haydar Xorazmiy va Alisher Navoiy asarlari olindi.

Tadqiqotning predmetini qadimgi turkiy adabiyot hamda XI-XV asrda o‘zbek mumtoz adabiyotida yaratilgan asarlar tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tasniflash, tavsiflash, sistemali yondashuv, tarixiy-qiyosiy, germenevtik tahlil usullaridan foydalanildi.

Dissertatsiya tadqiqotining ilmiy yangiligi quyidagilardan iborat:

er, eran obrazining turkiy, xususan, o‘zbek mumtoz adabiyotida tutgan hayotiylik, aniqlik, tabiiylik kabi ijtimoiy, yo‘lboshchilik, xalqchillik, erksevarlik, yurtparvarlik singari ma’naviy o‘rni yoritilib, xalq og‘zaki ijodi namunalari, xususan, qo‘shiq, maqol, dostonlar va ilk yozma yodgorliklar, “Avesto”, “Devoni lug‘otit turk”, “Hibat ul-haqoyiq”, “Qisasi Rabg‘uziy” asarlari bilan aloqador tarixiy ildizlari va g‘oyaviy-badiiy xususiyatlari aniqlangan;

er va eran so‘zlarining adabiy matn tarkibidagi badiiy obrazga aylanish tamoyillari, xususan, turkiy xalqlarning kattalarga hurmat ko‘rsatish, kichiklarga shafqatli bo‘lish, ulug‘ insonlarning suhbatiga intilish, ota-onaga mehribonlik qilish kabi turmush madaniyati hamda qat’iyatlilik, cho‘rtkesarlik, birso‘zlilik, va’daga sodiqlik singari axloqiy qiyofasi bilan bog‘liq jihatlari isbotlangan;

irfoniy adabiyotda soqiy, rind, orif, murshid, oshiq kabi kamolot darajalari va qahramonlarning hol maqomini belgilashda er va eranlik fazilatlarining alohida mavqe egallagani asoslanib, obrazning jo‘mard, to‘g‘riso‘z, tanti, odil, jasur, saxiy

singari xarakter xususiyatlari hamda obrazlilik, tasviriylik, assosiativlik kabi badiiy ifoda imkoniyatlari ochib berilgan;

er va eran obrazining adabiy matn mohiyatini yuzaga chiqarishdagi ahamiyati, jumladan, ijodkor uslubi, badiiy mahorati va adabiy an'analardan foydalana olish iqtidori bilan bog'liq jihatlari asoslanib, o'zbek mumtoz adabiyotidagi eng qadimgi davrlardan XVI asrgacha bo'lgan taraqqiyot bosqichlari dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

er, eran istilohining mazmun-mohiyati, er va eran obrazining badiiy adabiyotda o'rinlashishi hamda komil inson timsoliga aylanishi tizimli tarzda yoritilgan.

er, eran obrazining takomil tarixi, ma'no qamrovi va badiiyatini tadqiq etish orqali chiqarilgan xulosalar adabiyotshunoslik uchun yangi ilmiy-nazariy ma'lumotlar berishi, o'zbek adabiyoti tarixi, o'zbek adabiyotshunosligi tarixi, adabiyot nazariyasi kabi fanlardan yaratiladigan darslik va qo'llanmalarning mukammallashuviga xizmat qilishi asoslangan;

er, eran obrazining adabiyotdagi tasvir va talqini bugungi kun o'quvchisining dunyoqarashi, shaxsiyatini shakllantirishda hamda jamiyatning axloqiy-ma'rifiy qadriyatlarini yana-da yuksaltirishda muhim ahamiyat kasb etishi aniqlangan.

Tadqiqot natijalarining ishonchliligi turkiy xalqlar, jumladan, o'zbek mumtoz adabiyotining shakllanishi, madaniyatining rivoj topishida muhim rol o'ynagan adabiy manbalarning qiyosiy-tipologik tahlil usuli asosida ilmiy tadqiq qilingani, nazariy ma'lumotlarning ilmiy manbalarga asoslangani, nazariy fikr-xulosalar tarixiy-qiyosiy tadqiq usuli asosida chiqarilgani, ishonchli manbalar hamda lug'atlardan foydalanilgani, nazariy qarashlarning amaliyotga tatbiq etilgani, natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan nazariy xulosalar nafaqat o'zbek, balki jahon adabiyotshunosligida er va eran obrazi, uning poetik xususiyatlari, mazmun-mohiyati yuzasidan mavjud ma'lumotlarni kengaytiradi va to'ldiradi. Er, eran obrazining genezisi, tarixiy takomili, badiiyatining tadqiq etilishi, natijalarning mumtoz adabiyot bo'yicha bilimlarni chuqurlashtirishga xizmat qilishi, ko'plab ilmiy tadqiqotlarda foydalanish mumkinligi, tadqiqot natijalari o'zbek adabiyoti tarixi, o'zbek adabiyotshunosligi tarixi hamda adabiyot nazariyasi fanlarining rivojiga xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati ushbu dissertatsiya ishi materiallaridan ta'limning turli bosqichlarida, xususan, oliy o'quv yurtlarining filologiya fakultetlarida maxsus kurs yoki seminar mashg'ulotlarini o'tkazishda, umumiy o'rta ta'lim hamda ixtisoslashtirilgan maktablarda o'qitiladigan adabiyot darslarida, shuningdek, mavzuga oid darslik, qo'llanma va risolalar yaratishda material bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. “O‘zbek mumtoz adabiyotida er va eran obrazi (XI-XV asrlar)” mavzusi bo‘yicha olingan ilmiy natijalar asosida:

er, eran obrazining turkiy, xususan, o‘zbek mumtoz adabiyotida tutgan hayotiylik, aniqlik, tabiiylik kabi ijtimoiy, yo‘lboshchilik, xalqchillik, erksevarlik, yurtparvarlik singari ma’naviy o‘rni yoritilib, xalq og‘zaki ijodi namunalari, xususan, qo‘shiq, maqol, dostonlar va ilk yozma yodgorliklar, “Avesto”, “Devoni lug‘otit turk”, “Hibat ul-haqoyiq”, “Qisasi Rabg‘uziy” asarlari bilan aloqador tarixiy ildizlari va g‘oyaviy-badiiy xususiyatlari aniqlangani haqidagi ilmiy xulosalardan O‘zR FA O‘zbek tili, adabiyoti va folklori institutida amalga oshirilgan OT-F1-77 raqamli “O‘zbek adabiyoti durdonalari 100 jildligini nashrga tayyorlash” (2017-2020) fundamental ilmiy loyihasini bajarishda mushtarak va o‘ziga xos jihatlarni ilmiy baholashda foydalanilgan (Fanlar akademiyasining 2023-yil 7-apreldagi 3/1255-728-son ma’lumotnomasi). “Lirik ifoda va tasvirdagi o‘ziga xoslik” (“Alisher Navoiy adabiy va ilmiy merosini o‘rganish masalalari (68)” mavzusidagi xalqaro konferensiya materiallari, 2023-yil 8-fevral), “Lison ut-tayr”da er va eran obrazi” (O‘zbek tili va adabiyoti, 2023-yil, 1-son), “Ahmad Yugnakiy ijodida er va eran obrazi” (Adabiy axborot, 2023-yil 4-son) singari maqolalardagi ma’lumotlar loyihaning mazmunan boyitilishiga xizmat qilgan.

er va eran so‘zlarining adabiy matn tarkibidagi badiiy obrazga aylanish tamoyillari, xususan, turkiy xalqlarning kattalarga hurmat ko‘rsatish, kichiklarga shafqatli bo‘lish, ulug‘ insonlarning suhbatiga intilish, ota-onaga mehribonlik qilish kabi turmush madaniyati hamda qat’iyatlilik, cho‘rtkesarlik, birso‘zlilik, va’daga sodiqlik singari axloqiy qiyofasi bilan bog‘liq jihatlari isbotlanganiga oid yangiliklaridan Ozarbayjon Respublikasining O‘zbekiston Respublikasidagi elchixonasi Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazida 2022-2023-yillarda bajarilgan O‘A-22-23 raqamli “O‘zbek-ozarbayjon adabiy aloqalari” mavzusidagi fundamental loyiha ishini bajarishda foydalanilgan (Ozarbayjon Respublikasining O‘zbekiston Respublikasidagi elchixonasi Haydar Aliyev nomidagi Ozarbayjon Madaniyat Markazining 2022-yil 25-avgustdagi 30 Uzb son ma’lumotnomasi). Ilmiy natijalar “Xalq dostonlarida er obrazining badiiy talqini” (“Madaniyatlararo muloqotda sharq tillarining ahamiyati” xalqaro ilmiy-amaliy anjuman materiallari, 2020-yil noyabr), “Xalq og‘zaki ijodiyotida er va eran obrazining ma’naviy-badiiy xususiyatlari” (O‘zA elektron jurnali, 2021-yil fevral), “Qutadg‘u bilig” asarida er va eran obrazi takomili hamda komillik talqini” (Namangan davlat universiteti ilmiy axborotnomasi, 2021-yil, 9-son) mavzularidagi ilmiy maqolalarning asosini tashkil etgan.

irfoniy adabiyotda soqiy, rind, orif, murshid, oshiq kabi kamolot darajalari va qahramonlarning hol maqomini belgilashda er va eranlik fazilatlarining alohida mavqe egallagani asoslanib, obrazning jo‘mard, to‘g‘riso‘z, tanti, odil, jasur, saxiy singari xarakter xususiyatlari hamda obrazlilik, tasviriylik, assosiativlik kabi badiiy ifoda imkoniyatlari ochib berilgan hamda er va eran obrazining adabiy matn mohiyatini yuzaga chiqarishdagi ahamiyati, jumladan, ijodkor uslubi, badiiy mahorati va adabiy an’analardan foydalana olish iqtidori bilan bog‘liq jihatlari asoslanib, o‘zbek mumtoz adabiyotidagi eng qadimgi davrlardan XVI asrgacha

bo‘lgan taraqqiyot bosqichlari dalillangani xususidagi tahlillardan O‘zbekiston Yozuvchilar uyushmasining adabiy tanqid kengashi hisobot yig‘ilishlarida, yosh ijodkorlar to‘garagi, mahorat darslarida foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2024-yil martdagi 01-03/789-son ma’lumotnomasi). Bu orqali yosh ijodkorlarda adabiyot nazariyasi, poetik obraz yaratish mahorati xususida bilim va ko‘nikmalar hosil qilingan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta, jumladan, 4 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha 16 ta ilmiy ish nashr etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 6 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan 150 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

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

Dissertatsiyaning ***“Er va eran obrazining tarixiy ildizlari hamda estetik asoslari”*** nomli dastlabki bobi ***“Er va eran obrazining axloqiy-ma’naviy konsepsiyasi”*** sarlavhali birinchi faslida er, eran obrazining genezisi, tarixiy takomili hamda badiiy adabiyotdagi ma’naviy martabasi tadqiq qilingan. O‘zbek mumtoz adabiyoti oshiq, rind, soqiy, g‘arib, orif, faqir, pir singari qator obrazlar tizimiga ega. Ular orasida sof turkiy tilga oid so‘z bo‘lgan er, eran faqat milliy adabiyotda qo‘llangani va boshqalariga nisbatan qadimiyligi bilan ham ajralib turadi. Er so‘zi, tarixiy manbalarda, eng avvalo, atoqli otning tarkibiy qismi sifatida keltirilgan. Arshakiylar davlati nomi Er sakdan yasalgani, avar, machar singari qabilalar atamasi er//ardan hosil bo‘lgani, Erkenja, Ertug‘rul, Ersak, Eryigit, Erali kabi ismlar asosida ham er so‘zining mavjudligi mazkur istilohning xalq turmush tarzi, madaniy hayotidagi muhim ahamiyatini ko‘rsatadi. Er so‘zi mardlik va ulug‘vorlik timsoli hisoblangan. Shuningdek, inson, kishi, rahnamo, sof, muqaddas ma’nolarida ham qo‘llangan[8]. VII-VIII asrlarda, ya’ni Ko‘k turklar sulolasi davrida turkiylar o‘zlari ishongan iloh qiyofasini yasab, uylarida saqlashgan, mana shu timsol turkiylarda, xususan, tuva, uranliklarda “eran”

[8] Сејидов М. Азарбајчан мифик тафаккурунун гајнаглары. – Бакы: Јазычы, 1983. – Б. 108.

deyilgan[9]. Ilmda er, eran so‘zlari er kishi, ertakdagi alp bahodir, jasoratli inson, jangchi, rahbar hamda kuch-g‘ayrat, mustahkamlik va mardlik ma’nolarida qo‘llangani ham aytilgan[10].

O‘zbek adabiyotida er, eran so‘zlari izohi, eng avvalo, “Devonu lug‘otit turk” asarida uchraydi. Kitobda er – erkak kishi, erlik – mardlik, erlashdi – mardlikda bahslashdi, deb sharhlangan: Olar ikki erlashdi (ular ikkisi mardlikda bahslashishdi)[11]. “Devon”dagi to‘rtliklardan er va eran obrazi sarkarda, donishmand, yo‘lboshchi, himmatli inson ma’nolarini bildirgani anglashiladi. Jumladan:

Bardi eran qonuq ko‘rup, qutqa saqar,
Qaldi yavuz oyuq ko‘rup, ewni yiqar.

Ma’nosi: Mehmonni davlat va baraka, deb biladigan (eran)lar o‘lib ketdi, sahrolarda ko‘ringan qoralarni va manzillarni belgilash uchun qo‘yilgan toshlarni ko‘rib, odam deb o‘ylab, u kelib qo‘nmasin, deb chodirini buzuvchilargina qoldi[12].

Mahmud Koshg‘ariyning yozishicha, eran – er kishilar, ammo bu tarzda ko‘plik hosil qilinishi turkiy til qoidasiga muvofiq kelmaydi. Ya’ni –on qo‘shimchasi faqat fors-tojik tilida ko‘plik ma’nosini beradi. Eran so‘zidagi –an qo‘shimchasi haqida turkolog olimlar orasida boshqa faraz ham mavjud. Ular mazkur qo‘shimcha sof turkiy ekanligi haqida bahs qilishadi. Xususan, G‘.Abdurahmonov va A.Rustamovlar –an, –en qo‘shimchasi yetuklikni bildirishini ta’kidlashadi. Adabiyotshunos N.Rahmonov esa –n qo‘shimchasi yozma yodgorliklarda otlarning ko‘plik yasovchi vositasi bo‘lib kelgani haqida yozadi va misol tariqasida eran so‘zini keltiradi[13]. Umuman olganda, ikki xil qarash ham ma’lum bir asosga ega. Eran so‘zining fors tilidagi mardon istilohiga mazmunan yaqinligi, shu bilan birgalikda, qadimgi turkiy namunalarda ham qo‘llanishi fikrimizni dalillaydi. Eran obrazining badiiy adabiyotdagi maqomiga diqqat qaratilsa, M.Koshg‘ariy bildirgan xulosa haqiqatga yaqindek ko‘rinadi. Shunisi muhimki, so‘zlarning boshqa tildan kirib kelgan vositalar yordamida qo‘shimcha ma’no hosil qilishi odatiy hodisa bo‘lib, bu holat so‘zning lisoniy mansubligiga ta’sir ko‘rsatmaydi. Demak, eran – sof turkiy so‘z bo‘lib, er kishilar ma’nosini anglatadi.

Irfoniy adabiyotda er va eran nomining ma’nan pok zotlarga berilishi, shubhasiz, islomiy e’tiqod bilan bog‘liq. Alloh taolo muborak kalomida *“Sizlarni bir jon (Odam)dan yaratgan va undan jufti (Havvo)ni vujudga keltirgan hamda ikkisidan ko‘p erkak va ayollarni taratgan Rabbingizdan qo‘rqingiz [Niso: 4/1]”*,

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[9] İnan A. Eski türk dini tarihi. – İstanbul: Milli eğitim basımevi, 1976. – S. 59.

[10] Qarang: Радлов В. Опыт словаря тюркских наречий. Том I. – СПб.: Наука, 1893. – С. 1456; Пекарский Э. Словарь якутского языка. Том 1 (А-К). –М.: Наука, 1959 – С. 274-275; Севортян Э. Этимологический словарь тюркских языков (Общетюркские и межтюркские основы на гласные). – М.: Наука, 1974. – С. 767.

[11] Кошғарий М. Девону луғотит турк (I том). Нашрга тайёрловчи С.Муталлибов. – Тошкент: Фан, 1960. – Б. 242.

[12] Кошғарий М. Девону луғати-т-турк (С.Муталлибов таржимаси асосида қайта ишланган нашр). Нашрга тайёрловчи Қ.Содиқов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2017. – Б. 154.

[13] Qarang: Абдураҳмонов Ғ., Рустамов А. Қадимги туркий тил. – Тошкент: Ўқитувчи, 1982. – Б. 41. Раҳмонов Н., Содиқов Қ. Ўзбек тили тарихи. Дарслик. – Тошкент: Ўзбек файласуфлари миллий жамияти, 2009. – Б.116.

deya marhamat qiladi. Parvardigor eng avval erni yaratdi va unga O‘z ruhidan jon ato etdi: *“Bas, qachonki, uni rostlab, unga ruhimdan puflaganimdan so‘ng, unga sajda qilgan holingizda yiqilingiz! [Sod: 38/72]”*. Badiiy adabiyotda erlar kamolot ramzi sanalishi va har bir tirik jonning yaralish mohiyatini anglash yo‘lidagi riyozat-mujohadasiga erlik yo‘li deyilishi mana shu mazmun bilan aloqador. Hadisi sharifda erlarning ulug‘ligi quyidagicha e’tirof qilingan: *“Anda Rasulullоh aytdilar: “Maxluqqa sajda qilmoq durust emasdur, balki maxluqlar o‘z Xoliqiga sajda qilurlar. Agar maxluqqa sajda qilmoq ravo bo‘lur edi, xotinlar o‘z erlariga sajda qilur edilar”*[14]. “Tarixi Muhammadiy” asarida mazkur hadis izohi shunday keltiriladi: *“Erlarning haqlari xotinlari ustida naqadar ulug‘ligi bu hadisdan ma’lum bo‘lsa ham, lekin sajdaga loyiq bo‘lguvchi erlar esa xotinlarning dunyolik va oxiratlik haqlarini qoldirmay bajarib turuvchi erlardir”*[15]. Aynan “sajdaga loyiq bo‘lgan erlar” badiiy adabiyotda er obrazining mukammallashishi uchun xizmat qilgan, desak xato bo‘lmaydi.

Ma’lumki, futuvvat malomatiylik maslagining asosidir. Malomatiylarning to‘g‘rilikka xilof ish qilmasligi, manmanlikdan butunlay yiroqligi, biror jonzotga ozor yetkazmasligi futuvvat axloqining go‘zal ifodasidir. Shu sababli ilmda malomat va futuvvat ahli er deb ulug‘langan: “Futuvvatda muruvvat, ya’ni erlik va odamiylik doimo barobar qadrlangan. Javonmardlar nazarida, malomat ahli aynan erdir, yigitdir va butun insondir”[16].

Mazkur faslda er, eranning tariqatdagi martabasini tushunish, ma’naviy darajasi haqida xulosa berish uchun ularning nafs tarbiyasidagi maqomlari ham tadqiq etildi. Erlar nafsi roziya, nafsi marziya maqomiga ko‘tarilgan valiy, orif zotlar bo‘lib, ixlos, zikrulloh, zuhd va karomat sohibidirlar:

Eran qamug‘ bordilar, manzilig‘a yettilar,
Savol-javob berdilar, uchar tamug‘ norlari.
Shariat ul bilgusi, tariqat ul ulgusi,
Haqiqat ul qulg‘usi, tun-kun tutash yorlari[17].

E’tiborlisi, er, eran mumtoz adabiyotda payg‘ambarlarni ham tamsil etib keladi:

Ismoilning aslindin, bir er qo‘bor naslindin,
Olam to‘lg‘ay nurindin, haq Muhammad erdiyo[18].

Dissertatsiyada *alp, mard, jo‘mard, botir, sher, shunqor, bek, bekzod, pir, mardon, mardoni g‘oyib, mardi maydon, mardi mard, mardi roh, yo‘lbars, ajdaho, nor, yigit, ersig, ahli ma’ni, ahli nazar, ahli dil va xo‘blar* singari insoniy kamolot timsollari ham er, eran obrazi bilan adabiy matnda o‘zaro ma’nodoshlik hosil qilishi yorqin misollar bilan asoslangan.

[14] Соғуний А. Тарихи Муҳаммадий. – Тошкент: Мунир, 2021. – Б. 554.
[15] Ko‘rsatilgan kitob. – Б. 554.
[16] Gölpınarlı A. Melamilik ve Melamiler. – İstanbul: İstanbul Devlet Matbaası, 1931. – S. 172.
[17] Сулаймон Боқирғоний. Ҳикматлар куллиёти. Нашрга тайёрловчилар И.Ҳаққул, Э.Очилов. – Тошкент: Ўзбекистон, 2011. – Б. 346-347.
[18] Сулаймон Боқирғоний. Боқирғон китоби. Нашрга тайёрловчилар, сўзбоши ва изоҳлар муаллифи И.Ҳаққул, С.Сайфуллоҳ. – Тошкент: Ёзувчи, 1991. – Б. 41.

Er, eranlik sifatlari so‘fiy ayollarga ham nisbat berilgan. Jumladan, “Tazkirat ul-avliyo”da shunday deyiladi: “Agar so‘ralsaki: – Nechun Robi’ani eranlar qatorida zikr qilding? – deb, javob bergaymizkim: – Payg‘ambar (s.a.v.) marhamat etar: “Ayol – Alloh yo‘lida erdir!”[19]. Shunday mazmundagi bir qancha hadislar ham mavjud. Jumladan: “*Erkaklar ichida juda ko‘pchilik komil bo‘ldilar. Ammo ayollardan faqat fir’avnning xotini Osiyo, Maryam binti Imron komil bo‘ldi. Oishaning dunyo ayollaridan afzalligi saridning boshqa taomlardan afzalligi kabidir”*[20]. Badiiy adabiyotda ham toat-ibodatda qat’iy bo‘lgan, yolg‘iz Yaratganga tavakkul qilib, Alloh ishqi bilan yongan ayollar er deb e’zozlanadi.

So‘fiy shoir Yunus Emro erlarni ulug‘lab, “Shayx-u donishmand-u valiy, jumlasi birdir, er yo‘li”[21] deya, turkiy adabiyotdagi mazkur obraz mohiyatini qisqa va aniq ifoda etadi. Darhaqiqat, mumtoz merosda bu qadar ixlos va mehr-muhabbat bilan e’zozlangan obrazlar juda kam. Professor Ibrohim Haqqul so‘zi bilan aytganda: “...turkiy yozma va og‘zaki adabiyotdan er, eran, alp eran, g‘ayb eran obrazlari chetga surilsa, uning nafaqat milliy-tarbiyaviy, balki umuminsoniy mohiyati ham kuchsizlanib, hatto mahdudlashib qoladi. Ular tilga olinganda, mumtoz she’riyatdan mardlik, matonat, hikmat, jasorat kabi boqiy haqiqatlar yorishib, yolqinlashib kelganday tuyuladi”[22]. Shuningdek, badiiy adabiyotda ruh ozodligiga erishgan, komillik xislatlarini o‘zida mujassam etgan insonlar er, eran deb ulug‘langan.

Bobning ***“Er va eran obrazining tarixiy ildizlari”*** deb nomlangan ikkinchi faslida turkiy adabiyotda er, eran obrazining yuzaga kelishi va shakllanishi o‘rganildi. Er, eran nomlarining obraz sifatida shakllanishi, badiiy adabiyotda mustahkam mavqega ega bo‘lishida xalq dostonlari, qo‘shiqlar hamda maqollarning ahamiyati beqiyos. Xalq dostonlarida, jumladan, o‘zbek xalqining qahramonlik eposi sanalgan “Alpomish”da ilohiy iqtidor sohiblari, Alloh taologa suyukli bo‘lgan xos bandalar er, jamoa ma’nosida kelganda esa eran deyilgan.

Er, eran obrazi boshqa turkiy elatlar ijodiy merosida ham madadkor avliyo, ilohiy homiyni bildiradi. “Kitobi Dada Qo‘rqut”da er deb atalgan Qo‘rqut otaning farzand talabidagi kishilarni duosi bilan xushnud qilib, Allohning karami bilan tug‘ilgan o‘g‘lonlarga ism qo‘yuvchi sifatida gavdalanishi fikrimizni quvvatlaydi. “Go‘ro‘g‘li” dostonining turkman versiyasida eranlar deganda Xizr (a.s.), Qambar ota va Hazrati Ali nazarda tutilgan, er nomi esa Xizr (a.s.)ga nisbat berilgan[23].

Xalq og‘zaki ijodida g‘ayb eran va alp eran obrazlari mavjud. Alp eranlar qahramon jangchi bo‘lsa, g‘ayb eranlar ko‘rinmas avliyolar, Allohning do‘stlaridir. G‘ayb eranlar Allohdan boshqani bilmaydilar, faqat Uning yodi bilan band bo‘ladilar[24]. Dostonlarda botir qahramonlarning hayot tarzi alp eranlik yo‘li sanaladi. G‘ayb eranlar esa alplarning himoyachisi va murabbiydir. Er obrazi

[19] Фаридиддин Аттор. Тазкират ул-авлиё. – Тошкент: Ўзбекистон миллий энциклопедияси, 1997. – Б. 145.
[20] Тантовий Муҳаммад Саййид. Пайғамбарлар тарихи (Қуръони Карим қиссалари). Зиёвуддин Раҳим таржимаси. –Тошкент: Шарқ НМАК, 2021. – Б. 433.
[21] Юнус Эмро. Нечун йиғларсен, эй булбул? Жамол Камол таржимаси. – Тошкент: Ўзбекистон НМИУ, 2018. – Б.163.
[22] Ҳаққул И. Навоий ижодида эр ва эран образи // Ўзбек тили ва адабиёти. 2019. № 1. – Б. 3-10.
[23] Турдимов Ш. “Гўрўғли” достонларининг генезиси ва тадрижий босқичлари. – Тошкент: Фан, 2011. – Б. 40.
[24] Cebecioğlu E. Tasavvuf terimleri ve deyimleri sözlüğü. – Ankara: Rahber yayınları, 1997. – S. 212.

adolat bilan yurt boshqaruvchi, el-u yurtning farovon va obod yashashini ta’minlovchi odil hukmdor qiyofasida ham gavdalantirilgan:

Ota yurtim Yodgor qo‘zim tebratar,
G‘anim bo‘lgan dushmanlarni bo‘zlatar,
Otasi Er edi, Erday bo‘p o‘tar,
Otasining yurtin shunday bo‘p tutar.[25]

Ma’lumki, Go‘ro‘g‘li ham xalq tasavvurida hech yengilmas bahodir, dono va oqil yo‘lboshchi qiyofasida yashab kelgan obraz. Shu sababli xalq termalarida, ko‘pincha, uning quyidagi faxriyasi keltiriladi:

El qidirdim, hadsiz yurdim,
Elni to‘g‘ri yo‘lga burdim.
Er Go‘ro‘g‘li atangan so‘ng,
Ko‘p qo‘shinni tanho urdim[26].

Folklor namunalarida er, eranlarning ma’naviy-ma’rifiy siyrati bilan bir qatorda tashqi ko‘rinishi, shakl-shamoyili ham muayyan tasvirga ega. Ersari “Yusufday husnli, jamolli, xushsurat, pahlavonkelbat” deya tavsiflansa, Go‘ro‘g‘li “go‘zal bo‘z bola”, “jaynagan jamoli mis gul-lola” deb e’tirof qilinadi. Hasanxon esa: “...devsifat, bir ajdahoday, hech narsani ko‘ziga iladigan emas, balki nazariga keltirmay, pisand qiladigan ham emas, shunday haybatli, siyosatli”[27]dir. Demak, xalq og‘zaki ijodi namunalarida er, eranning surati-yu siyrati mukammal tasvirlangan bo‘lib, ular axloqi yetuklik namunasi o‘laroq ko‘rsatilgan.

Turkiylarning afsonaviy qahramoniga aylangan Alp Er To‘ngaga er so‘zining qo‘shib aytilishi kuchli shaxsiyat sohiblariga turkiylarda shunday nisbat berilishining ifodasidir. Alp so‘zi “Devonu lug‘otit turk”da botir, qahramon deya sharhlanadi. To‘nga esa: “...yo‘lbars jinsidan bo‘lgan hayvon, filning kushandasi”[28], deb izohlanadi. Demak, ulug‘ hukmdorga mard, botir, yo‘lbars ma’nolarini anglatuvchi uch turkiy so‘zning sharafli nom qilib berilishi Alp Er To‘nganing mavqeyini ko‘rsatib beradi. Yusuf Xos Hojibning “Qutadg‘u bilig” asarida esa xalq qahramoni shunday ta’riflanadi: “…nazar solib qarasang, turk beklari, turk beklarining eng yaxshilari, ular orasida nomi mashhuri va baxti kulib boqqani To‘nga Alp Er nomli bek edi. Mushohadasi keng, san’at-hunari behisob ko‘p, bilimli, zakovatli, sara odam o‘sha edi. Tojiklar uni Afrosiyob deb ataydilar, u talay ellarni tasarrufiga olgan edi”[29]. Alp Er To‘nga vafotidan keyin xalq o‘z g‘am-qayg‘usini marsiya ko‘rinishida quyidagicha ifoda etgan:

Alp Er To‘nga o‘ldimu?
Esiz, ajun qaldimu?
O‘zlak o‘chin aldimu?

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[25] Алпомиш. II қисм. Айтувчи Фозил Йўлдош ўғли. Ёзиб олувчи М.Зарифов. – Тошкент: Ўзбекистон, 1993. – Б. 47.
[26] Булбул тароналари. 5-том. Достонлар ва термалар. Нашрга тайёрловчи Ҳ.Зариф. – Тошкент: Фан, 1973. –Б. 134.
[27] Ravshan. Aytuvchi Ergash Jumanbulbul o‘g‘li. Yozib oluvchilar Muhammadisa Ernazar o‘g‘li, Hodi Zarif. – Toshkent: Sharq, 2011. – B. 340.
[28] Кошғарий М. Девону луғати-т-турк. Нашрга тайёрловчи Қ.Содиқов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2017. – Б. 448.
[29] Юсуф Хос Ҳожиб. Қутадғу билиг. Нашрга тайёрловчи Қ.Каримов. – Тошкент: Фан, 1971. – Б. 103.

Emdi yurak yirtilur[30].

O‘rxun-Enasoy bitigtoshlarida ham er, eran so‘zlari uchraydi. Ayniqsa, “Kul tigin” bitigtoshida Kul tiginning mardonavor harakatlari er nomini olgani bilan izohlangan: *“Umay tag ogim qatun qutinga inim Kul tigin Ar at bo‘lti”*[31]. “Er otim” birikmasi qadimgi turkiy adabiyotda faol qo‘llangan bo‘lib, voyaga yetgan, kuch-quvvatga to‘lgan yigitlarga nisbat berilgan. Ilk yozma yodgorliklarda eran, asosan, erlar ma’nosida kelsa-da, Oltinko‘l yodnomasida 38 yoshda vafot etgan jasur lashkarboshi Eran Ulug‘ deb atalgani ravshan bo‘ldi. Umuman olganda, qadimgi turkiy adabiyotda er, eran dushman qarshisida bosh egmaydigan, or-nomusini sotmaydigan, ilm-ma’rifatli, zakiy insonlar timsoli bo‘lib keladi.

“Er va eran obrazi: tasvir va talqin mahorati” nomli ikkinchi bobning “***XI-XII asrlar adabiyotida er va eran obrazining badiiy ifoda imkoniyatlari”*** deb nomlangan birinchi faslida “Qutadg‘u bilig” va “Hibat ul-haqoyiq” asarlari misolida er, eran obrazining badiiy qimmati ko‘rsatib berilgan. “Qutadg‘u bilig” asarida er – yetuk shaxs, jamiyat rivojida eng muhim o‘rin tutgan zukko mansabdorni gavdalantirgan. Dostonda “erende eri” (eranlarning eri) sifatida ulug‘langan Oyto‘ldining *“otim qul, o‘zim xizmatkor, o‘rnim eshik oldi”* deyishi – chinakam erning iqrori. Chunki inson Yaratganga qul, bu foniy dunyoda yaxshilik qilishga bel bog‘lagan xizmatkor, qachon bu zaminni tark etishini bilmaydigan, doimo eshik oldida hushyor turishi lozim bo‘lgan hojibdir.

Er obrazining mohiyatini tushunishda, ayniqsa, O‘zg‘urmish va O‘gdulmish o‘rtasida bo‘lib o‘tgan anjuman hamda uzlat haqidagi suhbatlar muhim ahamiyatga ega. Yusuf Xos Hojibga ko‘ra, er kishi el-yurtga manfaatli, odil siyosatli bo‘lishi kerak. Bunday xayrli ishni tashlab, uzlatga chekinish Haq yo‘lidagi toat-ibodat sanalmaydi:

Bayat qullaringa tosul ey bogu,
Kishiki tosulur erig er tegu.

Mazmuni: Xudoning bandalariga foyda keltir, ey dono. Kishilarga foyda keltiradigan erni er deyish kerak[32].

“Hibat ul-haqoyiq” asari ma’no, obraz, ramz, timsol jihatidan “Qutadg‘u bilig” pandnomasiga juda yaqin. Er, eran obrazi tadqiqida ham bunga guvoh bo‘lish mumkin. Adib Ahmad ilm-u zakovatli, himmatli, saxiy, kamgap va rostgo‘y insonlarni er deb sharaflaydi:

Butun qilg‘i fe’lin o‘ta irtagil,
Karam kimda bo‘lsa, ani er tegil[33].

Er – qalb ko‘zi uyg‘oq, sohibma’rifat, oliyhimmat zot. Asarda eran obrazi ham yaxshi insonlar ma’nosini anglatib, faol qo‘llangan:

Eran hayri sharri kuzaf kechmas ul,

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[30] Алп Эр Тўнга ёки Афросиёб жангномаси. Нашрга тайёрловчи ва сўзбоши муаллифи А.Абдураҳмонов. Масъул муҳаррир Н.Раҳмонов ва Н.Қобул. – Тошкент: Чўлпон, 1995. – Б. 29.

[31] Ўзбек мумтоз адабиёти намуналари. 1-жилд. Тузувчилар Н.Раҳмонов, Ҳ.Болтабоев. – Тошкент: Фан, 2003. – Б. 54.

[32] Юсуф Хос Ҳожиб. Қутадғу билиг. Нашрга тайёрловчи Қ.Каримов. – Тошкент: Фан, 1971. – Б. 594.

[33] Аҳмад Югнакий. Ҳибат ул-ҳақойиқ. Нашрга тайёрловчи Қ.Маҳмудов. – Тошкент: Адабиёт ва санъат, 1971. – Б. 73.

Esiz o‘dgu ishga yonut bo‘lmas ul.

Ma’nosi: Yaxshilar (eranlar) qo‘lidan yomonlik kelmaydi, yomon kishi esa yaxshilik qaytarish uchun javob topa olmaydi[34].

Dissertatsiyada *nazarkarda er, buyuk er, atoqli er, ulug‘ er, biliklik er, axi er, axi edgu er, ko‘ki ko‘rkluk er, koni er, tugal er, ersig er, oqil eran*, *oshiq eran*, *chin eran, g‘oyib-hozir eran*, *fayzosor eran*, *maydon erani* singari birikmalar badiiy matnlar asosida tahlil qilindi. Tadqiqot natijasida ayon bo‘ldiki, shijoatli, jasur ma’nolarini bildiruvchi *ersig* so‘zi aslida *er+sig*dan yasalgan. Erat (sarkarda, lashkarboshi), erdash (birodar, hamroh) so‘zlarining asosi ham er bo‘lib, ular keyinchalik arxaiklashgan[35]. “Qutadg‘u bilig” dostoni qahramonlari nutqida eran, ersig erim, ersig to‘nga undalmalari ko‘p uchraydi va mard, mard bahodir ma’nolarida keladi[36].

Bobning ***“XIII-XIV asr o‘zbek mumtoz adabiyotida er va eran timsolining tadriji”*** nomli ikkinchi faslida er, eranning sof irfoniy obrazga aylangani, dunyoni idora etadigan ma’naviy tirgaklar shu nom bilan atalgani xususida bahs yuritilgan. Xususan, Ahmad Yassaviy hikmatlarida er – ilohiy ishq sohibi sifatida talqin qilingan. Ishqning davosiz dard ekani, jondan kechmay, hoy-u havasni tark etmay, bu yo‘lga kirmoq imkonsizligini eranning pandidan bilib olish mumkin:

Hojat ermas ishq dardig‘a davo so‘rmak,
Eran oytib ketgan ermish davosi yo‘q.
Joning qiynab, yoshing oqib, hushing ketib,
Ishq dardidin, do‘stlar, qottig‘ balosi yo‘q[37].

Quyidagi hikmatda esa orif zotlar: shayx ul-islom Zunnun Misriy va sulton ul-orifin Boyazid Bistomiylar er, deya e’tirof qilinadi:

Zunnun Misriy o‘z shahridan chiqib ketdi,
Shayx Boyazid yetmish yo‘li o‘zin sotti.
O‘zin bilmay vola bo‘lib, boshi qotti,
Ondog‘ erlar da’vosini qilg‘an bormi?[38]

Misralarda iqtibos san’ati orqali Qur’oni karimdagi *“Va odamlar orasida Allohning roziligini tilab, jonini sotadiganlar bor [Baqara: 2/207]”* oyatiga ishora ham mavjud.

Umuman olganda, hikmatlarda ishq bog‘ida navo qilayotgan oshiq ham, foniy dunyoda g‘arib ekanligini anglab yetgan oqil qul ham, “zarra manligi” va “kibr-u havosi yo‘q” faqir-u “tobonlari nam bo‘lmay” daryo kechadigan, nazari bilan tog‘larni kesadigan kashf-u karomat sohiblari avliyolar ham er, eran nomi bilan ulug‘langan. Aytish mumkinki, Yassaviy ijodidagi er, eran – chin mo‘mindir:

Mo‘min degon bo‘lur doim tafakkurda,
Fikrin aylab, zikrin aytur uzoq tunda,

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[34] Ko‘rsatilgan kitob. – Б.80.

[35] Qarang: Абдужаббарова Ф. “Қутадғу билиг”даги шахс белги-хусусиятини англатувчи лексика. Филол. фан. номз....дисс. (10.02.02) – Тошкент: 2011; Холмурадова М. “Қутадғу билиг” лексикаси. Филол. фан. б-ча. фал. д-ри (PhD).дисс. (10.00.05). – Тошкент: 2019.

[36] Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2014. – Б. 98.

[37] Хожа Аҳмад Яссавий. Девони ҳикмат. – Тошкент: Наврўз, 2018. – Б. 63.

[38] Ko‘rsatilgan kitob. – Б. 314.

Bo‘lmas manlik bir zarraye vujudinda,
Ondog‘ erni etogini tutmasmusan?[39]

XIV - XV asrning birinchi yarmida yashab, ijod etgan turkigo‘y shoirlar ijodida er, eran obrazi u qadar ko‘p ko‘zga tashlanavermaydi. Xususan, Sayyid Ahmad, Xorazmiy, Sakkokiy, Yaqiniy singari shoirlar ijodida er, eran timsolini uchratmaymiz. Alisher Navoiy ehtirom bilan tilga olgan Lutfiy, Atoiy, Gadoiy va Hofiz Xorazmiy lirikasida ham er so‘zining ulushi anchayin kam. Buni turkiy yozma adabiyotga fors-tojik va arab she’riyatining ta’siri, er, eran so‘zlariga nisbatan unga ma’nodosh bo‘lgan orif, rind, murshid, xo‘blar kabi obrazlarning ko‘proq istifoda etilgani bilan ham izohlash mumkin. Ammo mazkur davr adabiyotida er, eran obrazi o‘ziga xos badiiy ifodalarga ega bo‘ldi. Xususan, Atoiy *“erlar dami”* birikmasidan foydalanib, ularning ma’naviy qudratini ifoda etadi:

Raqibingni juvonmarg aylasun Haq,
Havola qilmisham erlar damina[40].

Lutfiy ijodida esa er vasl istab, dunyo molini tark qilgan oshiqdir:

Lutfiy, yuz oltuni bila vasl istama, faqir,
Kim oqcha yuzni er kishi quchmaski, zar quchar[41].

Yusuf Amiriyning “Chog‘ir va Bang” munozarasida eran rindning ma’nodoshi sifatida tasvirlansa, Sayfi Saroyining “Gulistoni bit-turkiy” asarida er *“sohibdavlat”, “komil bilikli”, “sohibvaqt”, “porso”, “faqir”, “aziz”, “orif”* epitetlari bilan ham ifodalangan. Sayfi Saroyiga ko‘ra, chin erlik nafsini tarbiya qilmoq va havoyi istaklarga qarshi jang eta bilmoqdir:

Nafsin o‘lturgon er bo‘lur g‘oziy,
Er ersang hosil et aning bekin ot[42].

Sayyid Qosimiy va Haydar Xorazmiy ijodida esa er va eran obrazi keng mavqe egallaydi. Xususan, Sayyid Qosimiyning “Haqiqatnoma” asarida eranlarga maxsus bag‘ishlov keltirilgan:

Eranlar mazhari nuri Xudodir,
Qachon bir lahza yodidin judodir.
Erurlar ikki olam podshohi,
Qilurlar sayr az moh to ba mohiy.
Muhiti faqt ichinda Nuh erurlar,
Farishta suvratinda ruh erurlar[43].

Kuzatishlardan ma’lum bo‘ldiki, XIV-XV asrning birinchi yarmi o‘zbek mumtoz adabiyotida er, eran obrazi komillik saodatiga yetgan zotlarni tamsil qilgan. Er, eranning irfoniy iqtidori xalq hayotini ijobiy tomonga o‘zgartirish uchun sarflanishi alohida e’tiborga olingan.

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[39] Ko‘rsatilgan kitob. – Б. 300.
[40] Атойи. Девони Шайхзода Атойи. Нашрга тайёрловчи, сўзбоши, луғат ва изоҳлар муаллифи С.Сайфуллоҳ. – Тошкент: Фан, 2008. – Б. 209.
[41] Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2012. – Б. 54.
[42] Уч булбул гулшани. Тўплам. Таҳрир ҳайъати А.Қаюмов ва б. – Тошкент: Адабиёт ва санъат, 1986. – Б. 297.
[43] Ўзбек адабиёти бўстони. Муборак мактублар. Нашрга тайёрловчилар М.Абдувоҳидова ва б. – Тошкент: Адабиёт ва санъат, 1987. – Б. 171.

Dissertatsiyaning uchinchi bobi ***"Alisher Navoiy ijodida er va eran obrazining poetik takomili"*** deya nomlanadi. Uning ***"Lirik ifoda va tasvirdagi o'ziga xoslik"*** faslida mutafakkir shoir Alisher Navoiy she'riyatidagi er, eran obrazining o'ziga xos xususiyatlari tadqiq qilindi. Ma'lumki, ulug' shoir ijodiy merosida komil inson orzusi, yetuklik tomon bormoq shartlari eng asosiy masala hisoblanadi. Mutafakkir shoir nazarida odam nomiga loyiq bo'lmoq va tug'ilish mohiyatini to'liq anglamoq chin insonlikdir. Navoiy asarlarida ana shunday axloqiy kamolot sohiblari er, eran deb ham ataladi. "Nazm ul-javohir" asarida nafsoniy istaklar qorin deya sifatlanib, erning bu a'zo bilan aslo chiqisha olmasligi ta'kidlanadi:

Har kimgaki ko'p taom yemak fandur,
Bilgilki, najosatqa tani maskandur.
Qorning bila do'st bo'lmasang ahsandur,
*Nevchunki, **er o'g'lig'a** qorin dushmandur*[44].

Payg'ambarimiz (s.a.v.)ning *"Inson farzandi to'ldirgan eng yomon qop bu qorindir"*[45] hadislari ko'p ziyon-zahmatning asosi me'yordan ortiq ovqatlanib, nafsga erk berishdan boshlanishiga ishoradir. Mumtoz she'riyatda dunyoning malomat qilinishiga asl sabab ham borliqqa hirs qo'yish, undagi noz-u ne'matlarga qul bo'lish bilan bog'liq. Dunyo – aysh-ishrat, o'yin-kulgu maskani emas, sinov, imtihon joyi. Erning dunyo istaklari va moddiyatga qulligi uning zavoliga xizmat qiladi. Shu sababli Navoiy lirikasida erning dunyoga bog'liqligi keskin qoralanadi:

*Ey Navoiy, **er esang** dunyo arusin qil taloq,*
Bir yo'li bo'lma zabun bu zoli makkor ollida[46].

Er, eran – tariqat vakili. Abdulhakim Shar'iy Jo'zjoniyga ko'ra, "Tariqat ishi tasbeh tutib, jundan eski libos kiyib, namoz o'qish bilangina bo'lmaydi, tariqat – xalqning xizmatidan boshqa narsa emas"[47]. Erning xalqdan keladigan har qanday jabr-u sitamga toqat qilib, eliga naf keltirishda davom etishi quyidagicha yoritilgan:

Avomdin, demakim, o'zni qutqaray, er esang,
O'zungdin o'zni qutulmoqqa jahd qilg'il xos[48].

Navoiy ijodida *"er"* va *"mard"* so'zlari ma'nodoshlik hosil qiladi. Erning ziddi nomard, narmoda, muxannasdir. Shu sababli er xo'rozga, nomard esa makiyonga o'xshatiladi. Ba'zi o'rinlarda nomard makiyondan ham past bir nobakor kimsa o'laroq gavdalantiriladi. Navoiy erlikni ulug' martaba sifatida ko'rsatib, kitobxon ong-u shuurida er bo'la olmaslik fojiaviy qismat, haqoratli umr, degan mushohadaga yo'l ochadi, er yigitlar hamiyatiga tegadigan sifatlashlarni keltirish orqali er, eran obrazini yanada hayotiylashtiradi. Bunday o'xshatishlar, asosan, qit'alar va "Lison ut-tayr" dostonida ko'zga tashlanadi.

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[44] Алишер Навоий. Назм ул-жавоҳир. ТАТ. 10 жилдлик, 10-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 44.
[45] Нажмиддин Кубро. Тасаввуфий ҳаёт. – Тошкент: Мовароуннаҳр, 2000. – Б. 78.
[46] Алишер Навоий. Ғаройиб ус-сиғар. ТАТ. 10 жилдлик, 1-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 47.
[47] Жўзжоний А. Тасаввуф ва инсон. – Тошкент: Адолат, 2001. – Б. 13.
[48] Алишер Навоий. Ғаройиб ус-сиғар. ТАТ. 10 жилдлик, 1-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 292.

Umuman, mutafakkir shoir lirikasida er, eran ilm-u irfon sohiblari hamda orif zotlarni tamsil etadi. Chin insonga xos bo‘lgan qanday fazilat bo‘lmasin, er tabiatida ularning barchasi mujassamlashtiriladi.

Bobning ***“Navoiyning epik asarlarida er va eran obrazining badiiy vazifalari”*** deb nomlangan ikkinchi fasli ikki qismga ajratilgan bo‘lib, avvalo, ***“Dostonlarda er va eran obrazi”***ga e’tibor qaratilgan. O‘rganishlardan ma’lum bo‘ldiki, “Hayrat ul-abror” dostonining 16-maqolati erlar va nomard kimsalarning qiyosiy tahliliga bag‘ishlangan. Ulug‘ shoir zohirbin, yolg‘onchi, maqtanchoq, takabbur, zolim, “badmast” hamda e’tiqodsiz kishilarni nomard deb ataydi. Chin erni esa shariat qoidalarini to‘liq ado etgan, nafs-u havoni yengib, Alloh roziligi uchun jahd qilgan, Tangri qadariga rozi bo‘lib, har ne sinov kelsa, taslimiyat ko‘rsatadigan zot deb ko‘rsatadi. Maqolatda er lochin hamda xo‘rozga, nomard esa quzg‘un va “kurk makiyon”ga o‘xshatilgan. Maqolat so‘ngida keltirilgan Abdulloh Muborak (q.t.s.) haqidagi hikoyat esa chinakam erlik fazilatlarini yoritishda muhim badiiy vazifa bajargan. Erlik axloqiy tamoyillarining go‘zal ifodasi “Farhod va Shirin” dostonida Farhod obrazi orqali ham gavdalantirilgan. Farhod ilm-u zakovati, kamtarligi va samimiyati, yoshligidanoq xalq dardiga sherikligi bilan erlik sifatlarining sohibidir. Uning er maqomida ekani Shirinning murojaatida aniq va qat’iy ifoda topgan:

Agarchi furqatimdin notavonsen,
Vale ham ersen-u ham pahlavonsen[49].

Erlik qoidalari “Lison ut-tayr” dostonidagi qushlar holati misolida jonli ko‘rsatilgan. Asarda tariqatga kirish orzusida bo‘lgan, ammo yo‘l mashaqqatidan xavotirga tushib, ortga chekinayotgan qushlarga aynan erlik maqomi ibrat qilib ko‘rsatiladi, aniqrog‘i, nafs-u havo domidan qutula olmayotgan zaif kimsalar ziddi o‘laroq baland shaxsiyat egalari er nomi bilan sharaflanadi. Tovus, Qumri, Tazarv, Shunqor, O‘rdak, Tovuqlarning Hudhudga bildirgan uzriga javoban er axloqi tavsif qilinadi.

Dostonda zaiflik, kuchsizlik va qo‘rqoqlik kabi illatlarning davosi haqiqiy ishq ekanligi aytilib, eranlarning oshiqligi bunga misol qilib keltiriladi. Masalan, oshiqlik maqomi haqidagi Shayx Abu Said Abul Xayr hikoyatida murshidning ahvol-ruhiyasi batafsil bayon qilingan. Hikoyat yakunida shayxning uqubatlari eranlarning ishqdagi holi ekani ifodalangan:

Ishq aro budur eranlarning ishi,
O‘lmayin topmas bu davlatni kishi[50].

Qolaversa, “Lison ut-tayr”dagi quyidagi misralar erning badiiy adabiyotdagi ta’rifi bo‘la oladi, desak aslo xato bo‘lmaydi:

Uldur erkim, salb etib nafsoniyat,
G‘olib etgay zotig‘a ruhoniyat.
Har kishida bu sharaf bizzot erur,

[49] Алишер Навоий. Фарҳод ва Ширин. ТАТ. 10 жилдлик, 6-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 638.
[50] Алишер Навоий. Лисон ут-тайр. ТАТ. 10 жилдлик. 9-жилд. –Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 140.

Ul kishi pok-u sharif avqot erur[51].

Mumtoz adabiyotda aksariyat ijodkorlar yetuklik martabasini er nomi bilan bog‘laganlar. Erlikka musallam bo‘lish qanchalik mashaqqatli bo‘lmasin, umrni haqiqiy erlarga xos go‘zal sifatlar bilan kechirish matmu’ amal deb tushunilgan. Alisher Navoiy dostonlarida er va eran obrazi mumtoz adabiyotdagi ana shunday an’anani davom ettirgan.

Faslning ***“Nasriy asarlarda er va eran obrazi”*** deb nomlangan ikkinchi qismida Alisher Navoiy nasridagi er va eran obrazining xarakterli jihatlariga ahamiyat qaratilgan. “Nasoyim ul-muhabbat” tazkirasi misolida er va eranning ta’rif-u tavsiflari keltirilib, ulug‘ avliyolar hayoti va fe’l-atvori haqidagi qarashlardan obrazga tegishli jihatlarni yoritishda foydalanilgan. “Nasoyim”da er, eran karomatgo‘y valiy, tariqat peshvosi, pir-u murshidlarni tamsil qiladi. Shuningdek, erlik martabasining tasavvufiy hayotdagi mazmun-mohiyati so‘fiylar tilidan bayon qilinadi. Dissertatsiyada Abu Hafs Haddod, Abulqosim Hakim Samarqandiy, Xoja Ahmad Hammod Saraxsiy, Abu Hamza Xurosoniyning er, eranlik bilan bog‘liq ta’riflari keltirilib, er, eran obrazining ma’naviy martabasi atroflicha tahlil qilindi. “Olam yagonasi” Abu Hafs Haddodning er haqidagi quyidagi ta’rifi erlik rioyasini aniq ifoda etgan: *“Har kim, har vaqtda af’ol va aqvol va ahvolini kitob va sunnat mezoni bila vazn qilib, rost qilmag‘ay, ul kishini er demasbiz”*[52].

Tazkirada bevosita er deb atalgan avliyolar nomi ko‘rsatilgan bo‘lib, ular orasida Bahouddin Naqshbandiy tavsifi alohida ajralib turadi. Xoja Muhammad Boboyi Samosiy Qasri Hinduvondan o‘tishda, shu tuproqdan bir er isi kelayotganini bayon qiladi: “…der emishlarki, bu tufrog‘din bir er isi keladur. To bir kunki, Sayyid Amir Kulol manzilidinki, alarning xulafosidindur, Qasri Orifon sari mutavajjih erdilar. Dedilarki, ul Er isiki bizing dimog‘imizg‘a yetar erdi, ortuqroq bo‘lubdur. Hamonoki ul Er mutavallid bo‘lubdur”[53]. Aytish mumkinki, tariqat asoschilarining er deya atalishi tasavvuf ilmida bu nomning eng yuksak maqom egalariga nisbatan qo‘llanganiga bir dalildir.

“Mahbub ul-qulub”da Alisher Navoiy ijodidagi er va eran obrazining barcha o‘ziga xosliklari jamlangan. Tadqiqotda asardagi er, eranlik ta’riflari tasniflanib, misollar yordamida asoslab berildi. Er, eran Alisher Navoiy nasrida, eng avvalo, oliyhimmat, botinnazar, sodiq zotdir. Uning sidqi so‘z, amal va holda namoyon bo‘ladi. Mana bu parchani esa er va eranlikning muxtasar ta’rifi, deb baholash mumkin: *“Eranlar hollarin suratin yoshurubturlar va malomat suratida na’li bozguna urubturlar va zohirlari binosin buzubturlar va botinlari asosin tuzubturlar. Qazodin ne kelsa o‘zlarin rizog‘a yosobturlar va olam ahlining qotig‘ ranj va irik malomatig‘i chidabdurlar. Yemak-ichmakdin kechibdurlar, Haq rizosin istarda g‘am yeb va qon ichibdurlar. Rizovu taslim zoviyasi maqomlari,*

[51] Ko‘rsatilgan kitob. – Б. 144.
[52] Алишер Навоий. Насойим ул-муҳаббат. ТАТ. 10 жилдлик, 10-жилд. –Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 123.
[53] Ko‘rsatilgan kitob. – Б. 302.

fano bodiyasida oromlari”[54]. Ya’ni, er, eranlar – malomatiy, fatiy va siddiqdirlar. Xullas, iymon-e’tiqodda sobit, Haq amrlariga so‘zsiz bo‘ysunuvchi, Vatan, xalq va odamlar manfaatini o‘z talab-istaklaridan ustun qo‘yuvchi, chinakam fidoyi va zahmatkash inson haqiqiy erdir.

XULOSA

1. O‘zbek mumtoz adabiyotida komil tarbiya va axloq me’yorlarini o‘zida jamlagan eng qadimiy va mukammal obrazlardan biri er va erandir. Er, eran asl turkiy lafz bo‘lib, turk so‘zining ko‘rkam, yoqimli, dadil, kamtar hamda bir so‘zli kabi ma’nolari badiiyatda er obraziga ko‘chib o‘tgan. Ba’zi turkiy qavmlarda ilohiy ruh va muqaddas ma’budlar eran nomi bilan atalgan. Bu so‘zlarning ilk izohi “Devonu lug‘otit turk” asarida keltirilgan. Asarda erlik – mardlik, erlashdi – mardlikda bahslashdi singari sharhlar berilib, er oliyjanob odam, ma’rifatli murabbiy kabi ma’nolarda talqin qilingan. Hozirgi nutqimizda faol bo‘lgan erkak so‘zi qadimda hayvonlarga nisbatan ishlatilgan va har qanday hayvon va parrandaning erkagi hisoblangan. “O‘zbek tilining izohli lug‘ati”da esa er va erkak ma’nodosh so‘zlar sifatida izohlangan. Lug‘atda er so‘zining mard, oliyjanob, jasur va kamtar singari ma’nolarni bildirishi yozilgan. Umuman olganda, adabiyotda nafsi bilan mujodala qilib, pok ruhga aylangan zotlar er deb atalgan.

2. Xalq og‘zaki ijodi millat o‘zligi va ko‘hna qadriyatlarini jam etgan bebaho san’atdir. Xususan, xalq dostonlarida alp botirning g‘ayrioddiy dunyoga kelishidan toki maqsadiga yetgungacha bo‘lgan voqea-hodisalar aslida erlik yo‘li hisoblanadi. Alp bahodirlar insoniyat orzu qilgan yetuk inson bo‘lib, jismonan va ma’nan balog‘atga yetgandan so‘ng er nomini oladi, eng muhimi, rahbar bo‘lib, xalqqa qaytadi. Folklorda erlar xalq koriga yaraydigan va el-yurtiga xizmat qiladigan qahramon o‘laroq namoyon bo‘lgan. Ularning eng asosiy vazifasi vatanini himoya qilish va yurtiga ega chiqishdir. Folklor namunalarida alp eran va g‘ayb eran istilohi muayyan bir vazifalarga ko‘ra o‘zaro farqlanadi. Alp eran – jasur va bahodir yo‘lboshchi, oshiq va jo‘mard qahramon bo‘lsa, g‘ayb eranlar unga homiy va murabbiydir. G‘ayb eran avliyolar jamoasi ma’nosida kelib, xususan, Xizr (a.s.), Hazrat Ali, Qambar ota singari valiy zotlarga ham nisbat beriladi. Folklor namunalarida er, eranlarning ma’naviy holi bilan bir qatorda tashqi ko‘rinishi, shakl-u shamoyili ham tasvirlangan. Ersarining “Yusufday husnli, xushsurat, pahlavonkelbat”, Go‘ro‘g‘lining “jaynagan jamoli mis gul-lola” deb ta’riflanishi, erlarning sherga qiyos qilinishi ularning jismoniy quvvati haqida tasavvur bera oladi. Umuman olganda, xalq qo‘rqoq, kaltabin kimsani er deb atamagan. Er, eran – el-yurtga mustahkam suyanch bo‘ladigan, jondan kechsa-da, qavmini sotmaydigan marddir. Shu bois u xalqning eng sevimli qahramoniga aylangan.

3. Er, eran obrazi eng qadimgi manbalarda mard, jasur, dono, bilimdon ma’nolarini ifodalab keladi. Misol uchun, Alp Er To‘nga jangnomasida erlar aslo mag‘lub bo‘lmasligi, ularni yengildi, deb o‘ylash xato ekani aytiladi. Alp To‘nga

[54] Алишер Навоий. Маҳбуб ул-қулуб. ТАТ. 10 жилдлик, 10-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 483.

nomiga er so‘zining qo‘shib aytilishi esa uning ulug‘vorligiga ham ishoradir. Turkiylarning qadimgi hayot tarzi haqida yorqin tasavvur beruvchi “O‘g‘uznoma” dostonida sodiq lashkarboshilar er deya ulug‘langan. O‘rxun-Enasoy bitigtoshlarida esa taxtning munosib vorisi – Kul tigin er deyilgan. Bitigtoshlarda *“er atim”*, ya’ni er nomini olmoq birikmasi qo‘llanib, har jihatdan kamolga yetgan shaxsni anglatgan. Kultigin, Yaruq tiginning er nomini olishi, avvalo, onalarning, qolaversa, butun millatning baxti sifatida tilga olinadi. Bu xalq donishmandligi bilan bog‘liq bo‘lib, qadimda turkiy qavmlar odatiga ko‘ra, biror dushmanni yengib, mag‘lub qilmagunicha, yigit kishiga ism qo‘yilmagan. Shu ma’noda, “er atim” ifodasining paydo bo‘lishi chin ma’nodagi yetuklik va hurlik belgisi deb qaralgan. Qadimgi turkiy adabiyotda eran, asosan, ko‘plik ma’nosini ifodalab kelgan. Biroq Enasoy yodgorliklarida Eran Ulug‘ nomi ham mavjudki, u jasoratli qahramonning ismidir.

4. Irfoniy adabiyot namunalarida komil inson, yetuk shaxslarning er, eran deb nomlanishi Qur’oni Karimdagi oyatlar bilan bevosita bog‘liq. Hadisi sharifda sajda ravo bo‘lganida, xotinlarning o‘z erlariga sajda qilishlari haqida ma’lumot kelib, sajdaga loyiq erlar qanday bo‘lishi aytiladi. Ana shu erlar badiiy adabiyotdagi er, eran obrazining asos mohiyatini belgilab beradi. Eng ahamiyatlisi, “Qisasi Rabg‘uziy” asarida Muhammad (s.a.v.) payg‘ambarning er deya ulug‘lanib, xalifa Usmon (r.a.)ning ujmohlig‘ er deb ta’riflanishi obrazning diniy quvvatini ifodalaydi.

5. XI-XII asrlar adabiyotida er, eran obrazining manaviy-ma’rifiy xarakteri yorqinroq ko‘rina boshladi. Shuning barobarida, bu davrga oid adabiy manbalarda erning xalqqa xizmat qilishi, davlat boshqaruvidagi faol ishtiroki asosiy mavzuga aylandi. Xususan, “Qutadg‘u bilig” dostonida aqlli va jasur ergina odil siyosat yuritishi mumkinligiga e’tibor qaratiladi. *“Tugal er”, “koni er”, “biliglik er”, “butun er”, “chin er”, “qur alp er”, “qurch yureklig eren”* istioralari asarda alohida o‘rin egallaydi. Dostonda Oyto‘ldi erlarning eridir. Sohibma’rifat vazir otim qul, o‘zim xizmatkor, o‘rnim eshik oldi, der ekan, chin erlik mohiyatini belgilab beradi. Er Yaratganga qul, bu foniy dunyoda el-yurtiga sodiq xizmatkor, oxirat safari uchun doim hushyor turuvchi hojibdir. Ahmad Yugnakiyning “Hibat ul-haqoyiq” asarida ham aql, ilm, ma’rifat, to‘g‘rilik, saxovat, karam kabi xislatlar er va eran obrazida mujassamlashgan. Muallif o‘z asarini “turkcha kitob” deb atagani bejiz emas. “Hibat ul-haqoyiq”da komil insonni tamsil etuvchi yagona obraz sof turkiy so‘z bo‘lgan er va erandir. Asarda eran istilohi ko‘plik ma’nosida emas, chin odamiylik maqomini anglatuvchi nom sifatida talqin qilingan.

6. Ma’lumki, javonmard – mard yigit ma’nosini anglatib, futuvvat yo‘li mardlik tariqi, deb ham yuritiladi. Er, eran ham istilohiy, ham badiiy jihatdan fatiy va javonmard so‘zlari bilan yaqin bo‘lib, futuvvat maslagidagilarning ahvol-ruhiyasi erlar bilan juda o‘xshash. “Qutadg‘u bilig” va “Hibat ul-haqoyiq” asarlarida *“axi er”* birikmasi, *“er ul er turur”,* deb boshlanuvchi ta’riflar javonmardlik xususiyatlarini aniq ifoda etgan.

7. Ulug‘ valiy Ahmad Yassaviy ijodida er, eran tom ma’noda irfoniy mohiyat kasb etadi. Yassaviy ijodida dunyoni idora etadigan ma’naviy tirgaklar,

ya’ni orif hamda pir-u murshidlar er, eran nomini oldi. Hikmatlarda er, eran ishqi toliblarga ibrat-namuna qilib ko‘rsatiladi. Oshiqlikning doimo bedor yashash, ma’shuqani eslashdan to‘xtamaslik, nafsdan batamom xalos bo‘lib, har qanday holatda ham sabrli bo‘lish singari belgilari er, eranga nisbat beriladi. Hikmatlarda bevosita er deb atalgan so‘fiylar Zunnun Misriy, Boyazid Bistomiy, Bishri Hofiy va Mansur Hallojlardir. Shuningdek, to‘rt xalifa va bir qator ulug‘ zotlar ta’rifida ham erlik sifatlari birma-bir sanab ko‘rsatiladi. Ahmad Yassaviy hikmatlaridagi *“eranlar nazari”, “erlar suhbati”, “er nafasi”, “er dami”* singari sifatlashlar ularning irshod martabasiga ko‘tarilganiga ishora qiladi. Hikmatlarda er so‘ziga zid ma’noda nojins, bulhavas sifatlashlari qo‘llanib, ular Haqdan qochgan nokaslar ekani aytilgan.

8. XIV-XV asr birinchi yarmida yashab, ijod etgan shoirlar lirikasida er, eran obrazi boshqalaridan bir qadar farqli. Masalan, Sayyid Qosimiy va Haydar Xorazmiy asarlarida mazkur obraz Yassaviy hikmatlari bilan mushtarak bo‘lsa, Xorazmiy, Sakkokiy, Yaqiniy ijodida er, eran timsoli uchramaydi. Atoiy, Gadoiy, Hofiz Xorazmiy va Lutfiy she’riyatida esa er, eran nomi faqat bir o‘rinda keltirilgani ma’lum bo‘ldi. Lutfiy g‘azalida er kishi vasl istab, dunyo molini tark qilgan oshiq qiyofasida gavdalantirilsa, Hofiz Xorazmiy lirikasida eran – tariqatda manzilga yetib, irshod maqomiga doxil bo‘lgan murshiddir. Bu ijodkorlar *“xo‘blar”, “ahli ma’ni”, “mardi ma’no”* kabi er, eran bilan ma’nodoshlik hosil qilgan timsollardan keng istifoda etishgan. Sayfi Saroyi asarlarida er, eran obrazi *“sohibdavlat”, “komil bilikli”, “sohibvaqt”, “porso”, “faqir”, “aziz”, “orif”* sifatlashlari bilan keltirilib, erlik faqatgina jismoniy quvvat bilan emas, ma’naviy uyg‘oqlik va ogohlik bilan ham belgilanishi badiiy ifodalangan. Mazkur davr adabiyotida obraz maqomini haddi a’losiga yetkazgan shoir Sayyid Qosimiy, desak to‘g‘ri bo‘ladi. Uning “Haqiqatnoma” asarida eranlarga maxsus bag‘ishlov mavjud. Unda talab yo‘liga kirgan tolib har bir vodiyda erlik fazilatlariga ega bo‘lib borishi yoritilgan.

9. Alisher Navoiy lirikasida er, eng avvalo, foniy dunyo havaslaridan ko‘ngil uzgan, nafsoniy istaklariga qarshi chiqqan valiy zotdir. G‘azallarda dunyo makkor kampir, tul xotin sifatida ko‘rsatilib, erlarning dushmani va zavoli ekanligi aytiladi. Ammo bu sifatlash ayollarni kamsitish ma’nosida bo‘lmay, dahri dun makr-hiylasini yaqqol ko‘rsatish uchundir. Navoiy ijodida erning eng asosiy vazifasi el-yurtga xizmat qilish, odamlarga naf keltirishdir. Ulug‘ shoir er fidoyiligi va jo‘mardligini uning xalq malomati va jabr-sitamiga toqat qilib, yo‘lida davom etishida, deydi. Erni nomard bilan muqoyasa qilarkan, ulug‘ shoir xo‘roz va makiyon timsolidan o‘rinli foydalangan. “Lison ut-tayr” dostonida yozilishicha, xo‘roz “arshparvoz” bo‘lsa-da, yettinchi osmondagi daraxt – Sidrada makon tutsa ham, parvozini eldan sir saqlaydi. Uning ilohiy vasldan o‘zga istagi yo‘q. Bu erning muddaosiga uyg‘undir. Eran obrazi esa pir, murshid, himmat sohibi sifatida tasvirlanadi.

10. “Hayrat ul-abror” dostonida erlik yo‘lining nazariy qonun-qoidalari belgilab berilgan. Asarda erning oiladagi vazifasi, jamiyatdagi mavqeyi hamda axloqiy darajasi aniq dalillarda ko‘rsatilgan. Dostonning 16-maqolatida er va

nomard qanday bo‘lishi kerakligi haqida fikr yuritilib, ularning farqi bir qancha mezonlar bilan belgilangan. Jumladan, nomard suvratparast, tamagir, maqtanchoq, manman, yolg‘onchi, “badmast” va e’tiqodsiz bo‘lsa, er botinnazar, kamtar, behojat, rostgo‘y, ahli shariat va Haq oshig‘idir. Mutafakkir shoir erni lochinga, nomardni quzg‘unga o‘xshatadi. Dostonda Abdulloh ibn Muborak haqidagi hikoyat orqali erning jasurligi va shijoati aynan nafsoniy istaklar bilan olib borgan kurashida ekanligi ta’kidlanadi. “Farhod va Shirin” dostonida Farhodning tabiati va hayot tarzi erning jonli qiyofasidir. Dostonda Shirin tilidan Farhodga er va pahlavon ta’rifi beriladi. Yetuklik va Haq yo‘lining sir-sinoatlarini o‘rgatuvchi “Lison ut-tayr” dostonida er – oshiq, himmat sohibi, ahdiga vafodor, “ahli yaqin”, pok va sokin jonlar tarzida talqin qilingan.

11. “Nasoyim ul-muhabbat” tazkirasida erning ahvol-ruhiyasi, tasavvufiy hayotdagi maqom-martabasi ko‘rsatilgan. Asarda Abu Hafs Haddod, Abulqosim Hakim Samarqandiy, Xoja Ahmad Hammod Saraxsiy, Abu Hamza Xurosoniyning er, eran haqidagi ta’riflari mavjud. Xoja Bahouddin Naqshband q.t.s., Sayyid Amir Kulol r.t., Abdulloh Muborak q.t.s., Sayyid Muhammad Madaniy q.r., Xoja Boyazid a.r., Mir G‘iyos q.r. singari valiy zotlar esa er deya ulug‘lanadi. Navoiy Shayx Abu Abdulloh Boku, Shayx Ziyouddin Rumiy q.r. va Abus-Su’ud b. Shabl r.t.larning g‘ayb eranlari nazariga tushganlari haqida ham ma’lumot beradi. Ahamiyatlisi, tazkirada erning har jabhada Kitob va sunnat mezoni bilan ish yuritishi, barcha mashg‘ullik orasida ham zikrdan aslo to‘xtamasligi va kashf-u karomat sohibi ekanligi yorqin misollar orqali ifodalanadi. Shuningdek, tariqat yo‘lboshchisi Bahouddin Naqshbandning tug‘ilishlaridan avval er deya atalishi obraz quvvatini yana-da oshiradi.

12. “Mahbub ul-qulub” dostonida hazrat Navoiyning er va eran haqidagi barcha fikrlari hayotiy xulosalari bilan mushtarak. Er, eran malomatiy va fatiydir, bu ularning o‘zgalar ranj-u azobiga sabr qilish va botinlari asosin tuzib, zohir suratiga barham berishlarida namoyon bo‘ladi. Er, eran sodiqliklari so‘z, amal va holda aks etgan siddiqdir. Er va eran – foniy, yolg‘iz istaklari Haq roziligi, taslimiyatlari tom, rizolari batamomdir. Asarda erlik, insoniylik, odamiylik sifatlashlari ma’nodoshlik hosil qiladi. Ulug‘ shoir turkiy tilning muhofizi va muhibi sifatida asl turkiy so‘z er va eranga juda ko‘p vazifa yuklaydi. Erman, deganning komil bo‘lishini istaydiki, jamiyatdagi muhim yumushlarni chin insonlar bajarsin.

13. XVI-XX asrlar adabiyotida er va eran obrazining g‘oyaviy-badiiy xususiyatlari, asosan, Alisher Navoiy ijodi ta’sirida ifoda etildi. Xususan, So‘fi Olloyor, Boborahim Mashrab, Ogahiy singari shoirlar ijodida Navoiyga izdoshlik yaqqol sezilib turadi. XX asrga kelib esa er, eran obrazi erk, hurriyat himoyachisi, millatni istibdod zulmidan qutqaruvchi xaloskor timsoliga aylandi. Abdulla Qodiriy, Cho‘lpon, Oybek, G‘afur G‘ulom, Abdulla Oripov, Shavkat Rahmon, Usmon Azim, Usmon Qo‘chqor singari atoqli shoir-u adiblar ijodiyoti buning bir misolidir. Ma’lum bo‘ladiki, o‘zbek adabiyotida er va eran obrazi o‘z maqomi, ma’naviy qadriyatlarini hamisha saqlab kelgan. Obrazning zamonaviy adabiyotdagi badiiy ifodasi esa alohida tadqiqot mavzusi bo‘la oladi.

SCIENTIFIC COUNCIL FOR AWARDING ACADEMIC DEGREES DSc.02/30.12. 2019. Fil.46.01 AT THE INSTITUTE OF UZBEK LANGUAGE, LITERATURE, AND FOLKLORE

INSTITUTE OF UZBEK LANGUAGE, LITERATURE, AND FOLKLORE

JURAKULOVA NASIBA SHAMUROVNA

IMAGE OF ER AND ERAN IN UZBEK CLASSICAL LITERATURE (11th-15th CENTURIES)

10.00.02 – Uzbek literature
(philological sciences)

DISSERTATION ABSTRACT
for the degree of doctor of philosophy (PhD) on philological sciences

Tashkent – 2024

The theme of Philosophy Doctor (PhD) dissertation on Philological sciences was registered at the Supreme Attestation Commission under number B2022.2.PhD/Fil2434.

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The dissertation abstract was published in three languages (Uzbek, English, Russian (resumé)) on the website of the Scientific Council (www.tai.uz) and on the information and educational portal "Ziyonet" (www.ziyonet.uz).

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Leading organization:	**Namangan state university**

The defense of dissertation will be held on «____» _____ 2024 at _____ at the session of Scientific Council DSc.02/30.12.2019.Fill.46.01 on award scientific degrees at the Institute of Uzbek Language, Literature and Folklore of the Uzbekistan Academy of Sciences (Address: 100060, Tashkent, Shakhrisabz street, 5. Tel: (99871) 233-36-50, fax: (99871) 233-71-44; e-mail: uztafi.@academy.uz.) The dissertation available in the Main Library of the Academy of Sciences of the Republic of Uzbekistan (registered by the number __). Address: 100100, Tashkent, Ziyolilar street, 13. Tel: (99871) 262-74-58. The abstract of the dissertation was distributed on «___» _____ 2024. (Register protocol on «___» _____ 2024).

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INTRODUCTION (Abstract of the dissertation of Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In world literary studies, it is important to analyze and interpret the development of an artistic image in harmony with the moral and spiritual views, way of thinking, beliefs and values of each nation. In this sense, one of the most important tasks is to study the unique nature of a particular artistic image, its national affiliation, and research the principles of development.

In world literary studies the function of artistic images, symbols or prototypes in revealing the essence of the work has attracted attention. The character of the image, in harmony with the worldview of the author, is a literary phenomenon that allows easy understanding of the purpose of the literary text, as well as arousing aesthetic pleasure. Evaluating images that embody human qualities helps to have a detailed discussion about the essence of literature and the possibilities of artistic representation.

Investigating the genesis, stages of development and artistic uniqueness of the er and eran, which are the unique images of Uzbek classic literature, in a monographic aspect, not only in understanding the nature of the image, the content of the literary text, but also allows to know the spiritual and moral level and way of thinking of the Turkic peoples. Er, eran are original Turkic words and mean a brave, courageous, generous, diligent and honest person, and in classical literature, they mean a perfect person, a mature person. Studying the development history of Er and Eran images, their place in classical literature and many other aspects is extremely important for getting to know the past and spiritual values of the Turkic peoples, and for vividy imagining the moral image of the nation.

After all, “It is of great importance to study Uzbek classic and modern literature at the international level, to analyze it in connection with the most important processes taking place in the world literary space today, to draw the necessary scientific and practical conclusions, and to determine our future tasks” [55]. In this sense, a sufficient assessment of the essence, occurrence, development, expression method and scope of the image of er and eran in Uzbek classic literature will undoubtedly enrich our literary studies with a new perspective and analysis.

PQ-2789 dated February 17, 2017 of the President of the Republic of Uzbekistan "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", PQ-2909 dated April 20, 2017 PQ-2995 dated May 24, 2017 "On measures to further develop the higher education system" "On measures to further improve the system of preservation, research and promotion of ancient written sources" ”, No. PQ-4865 of October 19, 2020 “On the wide celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi”, No. PQ-20 of January 25, 2023

[55] Мирзиёев Ш. Адабиёт, санъат ва маданият яшаса, миллат ва халқ, бутун инсоният безавол яшайди. www.xabar.uz. 07.08.2018.

“The great poet and scientist, famous state decisions on the wide celebration of the 540th anniversary of the birth of the great figure Zahiriddin Muhammad Babur, Cabinet of Ministers of the Republic of Uzbekistan No. 124-F of February 16, 2018 "Study and promotion of Uzbek classic and modern literature at the international level This dissertation research serves to a certain extent in the implementation of the tasks specified in the decree "On holding an international conference on the topic of "urgent issues of development" and other regulatory legal documents related to this activity.

Compliance of the research with the priorities of the development of science and technology of the Republic of Uzbekistan. This study was carried out in accordance with the priority direction of the republican science and technology development “Formation the system of innovative ideas and ways of implementing in social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state”.

Problem development status. Although the image of Er and Eran is of special importance in revealing the ideological and artistic characteristics of Uzbek classic literature, the unique possibilities of the art of poetic words, its status as an image, artistic skills as a poet, his unique features in discovering the spiritual world have not been the object of special research in Uzbek literary studies until now.

In world literature, the terminological meaning of the image of er and eran and the characteristics of its use in ancient Turkic literature were studied by V.Radlov, M.Seyidov, A.Inan, B.Ugel, E.Pekarsky, E.Sevortyan, while researches as F.Kupruli, S.Uludogh, A.Jabajiogli, M.Qutqu, M.Jushon, U.Turar, A.Guzal, I.Kora[56] debated about its gnostic essence.

The researches of Uzbek linguists A.Rustamov, G.Abdurahmonov, H.Dadaboyev, F.Abdujabbarova, M.Kholmuradova[57] have presented some information about the dictionary meaning, etymology, and structural order of the words er and eran.

Folklorists such as T.Mirzayev, A.Musakulov, Sh.Turdimov, J.Eshonqulov[58] have touched upon on the role and importance of the image of the er, eran in the

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[56] Радлов В. Опыт словаря тюркских наречий. Том I. – СПб.: Наука, 1893. – 1916 с.; Пекарский Э. Словарь якутского языка. Том 1 (А-К). –М., 1959. – 1282 с.; Севортян Э. Этимологический словарь тюркских языков (Общетюркские и межтюркские основы на гласные). – М.: Наука, 1974. – 767 с.; Köprülü A. Türk edebiyatı’nda ilk mutasavvıflar. 3. Basım. – Ankara: Türk tarih kurumu basımevi, 1976. – 470 s.; İnan A. Eski türk dini tarihi. – İstanbul: Milli eğitim basımevi, 1976. – 280 s.; Сеҗидов М. Азэрбајчан мифик тэфэккурунун гајнаглары. – Баку: Јазычы, 1983. – 326 s.; Uludağ S. Tasavvuf terımlerı sözlügü. – İstanbul: Marifet yayınları, 1995. – 604 s.; Cebecioğlu E. Tasavvuf terimleri ve deyimleri sözlüğü. – Ankara: Rahber yayınları, 1997. – 741 s.; Ögel B. Türk kültür tarihine giriş VI. Turklerde tuğ ve bayrak. – Ankara, 2000. – 486 s.; Жўъшон М. Юнус Эмро ва тасаввуф. – Тошкент: Фан, 2001. – 144 б.; Güzel A. Hoca Ahmed Yesevi Fakr-name. – Ankara, 2017. – 472 s.; шу муаллиф. Dını tasavvufı türk edebiyatı el kitabı. 9. Baskı: Ankara, 2021. – 1044 s.

[57] Абдураҳмонов Ғ., Рустамов А. Қадимги туркий тил. – Тошкент: Ўқитувчи, 1982. – 164 б.; Рустамов А. Сўз хусусида сўз. – Тошкент: Ёш гвардия, 1987. – 247 б.; Абдужаббарова Ф. “Қутадғу билиг”даги шахс белги-хусусиятини англатувчи лексика. Филол.фан.номз....дисс. –Тошкент, 2011. – 162 б.; Дадабоев Ҳ. “Девону луғотит турк”да эркак жинсини ифодаловчи лексемалар. Лингвист V: илмий мақолалар тўплами. – Тошкент: Академнашр, 2014. – 264 б.; Холмурадова М. “Қутадғу билиг” лексикаси. Филол.фан.б-ча.фалсафа д-ри (PhD)...дисс. –Тошкент, 2019. – 141 б.

[58] Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2004. – 115 б.; Раҳмонов Н. Турк хоқонлиги. – Тошкент, 1993. – 144 б.; шу муаллиф., Содиқов Қ. Ўзбек тили тарихи. – Тошкент:

samples of folk art in different way. B.Tukhliyev, N.Rahmonov and A.Abdurakhmanov[59] have given their conclusions about the main features and forms of use of the image in ancient Turkic literature.

There are some opinions about the symbolic-figurative nature of the image, the scope of mystical meaning in the articles and monographs by literary critics such as N.Komilov, I.Hakkul, A.Gozal, N.Jabborov, M.Asadov, S.Sayfullah, E.Ochilov, B.Rajabova, G.Khojanova, Z.Rahmonova, H.Latipov, R.Saidova[60]. Among them, Professor I.Hakkul's researches are noteworthy, in particular, because they provide characteristic information about the position of the image of er and eran in Alisher Navoi's lyrics.

Literary experts such as S.Meliyev and U.Hamdamov[61] have made some comments about the interpretation of the image of er and eran in modern Uzbek literature.

In writing the dissertation, the researches of Uzbek and foreign literary experts were relied on and used to the necessary extent. This study differs from previous works because it is the first monographic study of the essence, ancient roots, stages of development of the image of er and eran in Uzbek literature in the 11^{th} -15^{th} centuries.

Relevance of the dissertation with the plans of scientific research works of the research institution where the dissertation was completed. The dissertation was completed within the framework of the scientific research plans of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan, including the topic "Publishing the four-volume Alisher Navoi encyclopedia" (2021-2023).

Ўзбекистон файласуфлари миллий жамияти, 2009. – 224 б.; Абдураҳмонов А. Туркий адабиётнинг қадимги даври. – Тошкент: Янги аср авлоди, 2005. – 285 б.

[59] Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2004. – 115 б.; Раҳмонов Н. Турк хоқонлиги. – Тошкент, 1993. – 144 б.; шу муаллиф., Содиқов Қ. Ўзбек тили тарихи. – Тошкент: Ўзбекистон файласуфлари миллий жамияти, 2009. – 224 б.; Абдураҳмонов А. Туркий адабиётнинг қадимги даври. – Тошкент: Янги аср авлоди, 2005. – 285 б.

[60] Комилов Н. Тасаввуф ёхуд комил инсон ахлоқи. – Тошкент: Ёзувчи, 1996. – 272 б.; Ҳаққул И. Тасаввуф ва шеърият. – Тошкент: Адабиёт ва санъат, 1991. – 184 б.; шу муаллиф. Ирфон ва идрок. – Тошкент: Маънавият, 1998. – 160 б.; шу муаллиф. Занжирбанд шер қошида. – Тошкент: Тафаккур томчилари, 2021. – 288 б.; шу муаллиф. Касби камол ўзни танишдир. – Тошкент: Ёшлар матбуоти, 2021. – 272 б.; шу муаллиф. Навоийга қайтиш (4-китоб). – Тошкент: Тафаккур томчилари, 2020. – 240 б.; Рафиддинов С. Мажоз ва ҳақиқат. – Тошкент: Фан, 1995. – 160 б.; Очилов Э (И.Ҳаққул билан ҳаммуаллифликда). Ишқ ва ҳайрат олами. – Тошкент: Ўзбекистон, 2016. – 304 б.; шу муаллиф. Навоий ғазалларида комил инсон тимсоллари // Ўзбек тили ва адабиёти. 2001. №1. – Б.7-14; Ражабова Б. Ўзум сори боқма, сўзум сори боқ. – Тошкент: Турон-замин зиё, 2015. – 84 б.; Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – 352 б.; Раҳмонова З. Ишқ, ирфон ва иршод. – Тошкент: Тафаккур томчилари, 2021. – 264 б.; Латипов Ҳ. Ўзбек мумтоз адабиётида маърифат талқини ва ориф образи (XIII-XV асрлар). Филол. фан. б-ча. фалсафа д-ри (PhD)...дисс. – Тошкент, 2020. – 141 б.; Жабборов Н. Маоний аҳлининг соҳибқирони. – Тошкент: Адабиёт, 2021. – 254 б.; Саидова Р. Ўзбек мумтоз адабиётида маломатийлик ғояси ва талқинлари (XI-XVI асрлар). Филол. фан. б-ча. фалсафа д-ри (PhD)...дисс. – Тошкент, 2022. – 142 б.

[61] Ҳамдамов У. Бадиий тафаккур тадрижи (монография ва мақолалар). – Тошкент: Янги аср авлоди, 2002. – 200 б.; Милиев С. Глобал илмий-бадиий талқин поэтикаси. Филол.фан.д-ри (DSc)...дисс. – Тошкент, 2020. – 226 б.

The aim of the research work is to highlight the formation, historical evolution and ideological-artistic features of the image of er and eran used in the Uzbek classical literature of the 11th -15th centuries.

Tasks of the research:

to determine the aspects of the image of er and eran related to the social life style, beliefs and values of the Turkic peoples and to determine its unique position in the history of Uzbek literature;

to prove the essential principles of the process of transformation of a word into an image;

to reveal the vital characteristics of the image of er, eran, which are the basis for expressing the meanings of a perfect person, a mature person in mystical literature;

determining the scope of meaning and artistic function of the image of er and eran in Uzbek literature of the period before Navoi;

arguing the important meaning of the artistic expression of the image of er and eran in Navoi's work, in revealing the content of the literary text, and analyzing and interpreting the requirements of the er manner of life in the poet's works;

to justify the specific principles that define the idea of er and eran and spiritual and moral image in Uzbek classical literature.

The object of the research were ancient written monuments, the works by Mahmud Koshgari "Devonu Lugotit Turk", Yusuf Khos Hajib "Kutadgu Bilig", Ahmed Yugnaki "Hibat ul-Haqaiq", Nasiruddin Rabguzi "Qisasi Rabguzi", as well as the works of Ahmad Yassavi, Suleiman Bakirgani's Hikmat, Sayfi Sarai, Hafiz Khorezmi, Atoi, Gadoi, Sakkoki, Lutfi, Sayyid Qasimi, Haydar Khorezmi and Alisher Navoi.

The subject of the research is ancient Turkic literature and works created in Uzbek classical literature of the 11th -15th centuries.

Research methods. The methods of classification, description, systematic approach, historical-comparative, and hermeneutic analysis were used to illuminate the research topic.

The scientific novelty of the research includes the following:

the important role of the image of er, eran in Turkic, especially Uzbek classical literature was highlighted, its historical roots, gradual improvement and ideological-artistic features were determined;

the principles of transformation of the words er and eran into an image, in particular, aspects related to the life culture, faith, and spiritual and moral image of the Turkic peoples were proven;

in mystical literature, the levels of maturity, the special position of er and eran in determining the status of the hero were substantiated, and also the unique character traits of the image and the possibilities of artistic expression were revealed;

based on the bright aspects of the image of er and erfn in revealing the essence of the literary text, the stages of development in Uzbek classical literature were proved.

The practical results of the research are as follows:

The essence of the terms er and eran, the place of the image of er and eran in fiction and its transformation into the image of a perfect human being were systematically covered.

The conclusions drawn by researching the development history, meaning and artistry of the image of Er, Eran will provide new scientific and theoretical information for literary studies, also based on serving the perfection of textbooks and manuals created on such disciplines as the history of Uzbek literature, the history of Uzbek literary studies, and the theory of literature.

The image and interpretation of the image of the er, eran in the literature is important in shaping the worldview and personality of today's students, and it is determined to be important in further raising the moral and educational values of the society.

The reliability of the research results is based on the fact that the literary sources that played an important role in the formation and development of the culture of the Turkic peoples, including the Uzbek classical literature, were scientifically researched on the basis of the comparative-typological analysis method, the theoretical information is based on scientific sources, the theoretical conclusions are historical-comparative, as well as it is explained by the fact that it was issued based on the research method, reliable sources and dictionaries were used, theoretical views were put into practice, and the results were confirmed by competent bodies.

The scientific and practical significance of research results. The theoretical conclusions of the scientific significance of the research results will expand and supplement the available information on the image of er and eran, its poetic features, content, not only in Uzbek, but also in world literature. The genesis, historical improvement, and artistic research of the image of Er, Eran, the results serve to deepen the knowledge of classical literature, and they can be used in many scientific researches, the research results contribute to the development of the history of Uzbek literature, the history of Uzbek literary studies, and the science of literary theory.

The practical significance of the research results is based on the materials of this dissertation at various stages of education, in particular, when conducting a special course or seminar at the philological faculties of higher educational institutions, in general secondary education, and in literature classes taught in specialized schools. It is also explained by the fact that it serves as a material for the creation of textbooks, manuals and treatises on the subject.

Implementation of the research results. Based on the scientific results obtained on the topic "The image of er and eran in Uzbek classical literature (11th-15th centuries)":

in the ancient Turkic literature, in particular, the emergence of the image of er and eran in the folklore, defining the importance of folklore examples in the development of the image, revealing the uniqueness of the aspects related to the thinking, world of imagination, worldview and lifestyle of the Turkic peoples, novelties such as the identification of common themes and ideas of oral and written literature were used in the implementation of the fundamental project work on the topic "Uzbek-Azerbaijani literary relations" in 2022-2023 by the Embassy of the Republic of Azerbaijan in the Republic of Uzbekistan at the Azerbaijan Cultural Center named after Heydar Aliyev (certificate No. 30 of the Azerbaijan Cultural Center named after Heydar Aliyev of the Embassy of the Republic of Azerbaijan in the Republic of Uzbekistan as of August 25, 2022). Scientific results "Artistic interpretation of the image of the er in folk dastans" ("Importance of Eastern languages in intercultural communication" international scientific and practical conference, November 2020), "Spiritual-artistic features of the image of the er and eran in the oral folklore" (OzA electronic magazine, February 2021), formed the basis of scientific articles on the topics of "The Perfection of the Image of Er and Eran" in the work "Kutadgu Bilig" (Namangan State University Scientific Bulletin 2021, No. 9).

scientific conclusions of the dissertation on the image of er and eran in classical literature and related symbols, as well as the development of the image based on the works of certain periods and contemporary creative workers were used for scientific assessment of common and unique aspects in the implementation of the fundamental scientific project under number OT-F1-77 "Preparation for publication of 100 volumes of masterpieces of Uzbek literature" (2017-2020), carried out at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan (certificate No. 3/1255-728 of the Academy of Sciences of the Republic of Uzbekistan as of April 7, 2023) . The works published as part of the project include "Lyric expression and originality in imagery" ("Proceedings of the international conference on the study of the literary and scientific heritage of Alisher Navoi (68)", February 8, 2023), "Lison ut-tyre" the image of er and eran" (Uzbek language and literature, 2023, No. 1), "The image of er and eran in the work of Ahmad Yugnakiy" (Literary information, 2023, No. 4), and they served to enrich the content of the project.

The analysis of common aspects of symbols and prototypes in mystical literature, the role of the image of er and eran in the improvement of the system of images in Uzbek classic literature, was used in the reporting meetings of the Literary Criticism Council of the Writers' Union of Uzbekistan, the circle of young artists, and master classes (certificate No. 01-03/789 of the Writers' Union of Uzbekistan as of March 2024). In this way, knowledge and skills of literary theory and the skill of creating a poetic image were formed in young artists.

Approbation of the research results. The research results were discussed at 6 scientific-practical conferences, including 4 international and 2 republican scientific-theoretical conferences.

Publication of research results. There were published 16 scientific articles on the topic of the dissertation, 8 articles were published in scientific editions recommended by the Supreme Attestation Commission of the Republic of Uzbekistan for publication of the main results of doctoral dissertations, 6 articles were published in republican and 2 articles in foreign journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The total volume of the dissertation is 150 pages.

MAIN CONTENT OF THE DISSERTATION

In the introduction**,** the topicality and necessity of the dissertation topic were substantiated, the aim and tasks, the object and subject of the research were described, the compatibility with the priority directions of the development of science and technology of the republic was shown, the scientific novelty and practical results of the research were highlighted, , the scientific and practical significance of the obtained results was revealed, and information on implementation of research results, published works, and the structure of the dissertation was presented.

The first chapter of the dissertation entitled "**Historical roots and aesthetic foundations of the image of Er and Eran",** its first part entitled as "***Ethical and spiritual concept of the image of Er and Eran"*** researched the genesis, historical development and spiritual career of the image of Er and Eran in fiction. Uzbek classic literature has a system of characters such as ashik, rind, soqi, garib, arif, fakir, pir. Among them, er, eran, which is a purely Turkic word, is used only in national literature and is also distinguished by its antiquity compared to others. The word er is mentioned in historical sources, first of all, as a component of a noun. The name of the Arshaki state is derived from Er Sak, the terms of tribes such as Avar and Machar are derived from Er//Ar, the presence of the word Er in the names as Erkenja, Ertug'rul, Ersak, Eryigit, Erali shows the importance of this term in the lifestyle and cultural life of the people. The word Er was considered as symbol of courage and glory. It is also used in the meanings of person, man, leader, pure, holy[62]. In the 7th-8th centuries, that is, during the period of the Ko'k Turk dynasty, the Turks made the image of the god they believed in and kept it in their homes, and this symbol was named as "eran" [63] by Turk people of Tuva, Turan. It is also said that the words "er" and "eran" are used in science in the sense of a brave person, a warrior, a leader, strength, strong, solid and bravery[64].

In Uzbek literature, the explanation of the words er and eran can be found, first of all, in the work "Devonu lughotit turk". In the book, it is explained that er is a man, manhood is bravery, and they argued about bravery: Olar ikki erlashdi (the

[62] Сеjидов М. Азарбаjчан мифик тафаккурунун гаjнаглары. – Бакы: Jазычы, 1983. – Б. 108.
[63] İnan A. Eski türk dini tarihi. – İstanbul: Milli eğitim basımevi, 1976. – S. 59.
[64] Qarang: Радлов В. Опыт словаря тюркских наречий. Том I. – СПб.: Наука, 1893. – С. 1456; Пекарский Э. Словарь якутского языка. Том 1 (А-К). –М.: Наука, 1959 – С. 274-275; Севортян Э. Этимологический словарь тюркских языков (Общетюркские и межтюркские основы на гласные). – М.: Наука, 1974. – С. 767.

two of them argued about bravery)[65]. From the quatrains in "Devon", it is understood that the image of er and eran means a commander, a wise man, a leader, and a diligent person. In particular:

Bardi eran qonuq ko'rup, qutqa saqar,
Qaldi yavuz oyuq ko'rup, ewni yiqar.

Meaning: Those (eran) who consider the guest to be a state and a blessing have died, seeing the blacks seen in the deserts and the stones placed to mark the destinations, thinking that it is a person, and not allow him to come, only those who broke the tent remained[66].

According to Mahmud Koshghari, "eran" means men, but the formation of the plural in this way does not comply with the rules of the Turkic language. That is, the suffix -on gives a plural meaning only in the Persian-Tajik language. There is another hypothesis among Turkic scholars about the suffix -an in the word Eran. They argue that this suffix is purely Turkic. In particular, G. Abdurahmonov and A. Rustamov emphasize that the suffix -an, -en indicates maturity. N. Rahmonov, literary critic writes that the suffix -n has been used as a plural form of nouns in written monuments, and he cites the word eran as an example[67]. In general, both views have a certain basis. The closeness of the word "Eran" to the term "mardon" in the Persian language, as well as its use in ancient Turkic examples, prove our opinion. If we pay attention to the status of the image of Eran in fiction, the conclusion expressed by Mahmud Koshgari seems to be close to the truth. It is important to note that it is a common phenomenon that words acquire additional meaning with the help of tools introduced from another language, and this situation does not affect the linguistic affiliation of the word. So, eran is a pure Turkic word that means men.

In mystical literature, the name of er and eran are given to the pure species, without a doubt, related to the Islamic faith. Allah Almighty says in his blessed word, *"Sizlarni bir jon (Odam)dan yaratgan va undan jufti (Havvo)ni vujudga keltirgan hamda ikkisidan ko'p erkak va ayollarni taratgan Rabbingizdan qo'rqingiz [Niso: 4/1]"*. God first created the er and gave him life from His Spirit: *"Bas, qachonki, uni rostlab, unga ruhimdan puflaganimdan so'ng, unga sajda qilgan holingizda yiqilingiz! [Sod: 38/72]"*. It is related to this meaning that er is considered a symbol of perfection in literature, and that every living soul' struggle to understand the essence of creation is called the path of er. In the Hadith Sharif, the greatness of the ers is recognized as follows: *"Anda Rasulullo aytdilar: "Maxluqqa sajda qilmoq durust emasdur, balki maxluqlar o'z Xoliqiga sajda qilurlar. Agar maxluqqa sajda qilmoq ravo bo'lur edi, xotinlar o'z erlariga sajda*

[65] Кошғарий М. Девону луғотит турк (I том). Нашрга тайёрловчи С.Муталлибов. – Тошкент: Фан, 1960. – Б. 242.
[66] Кошғарий М. Девону луғати-т-турк (С.Муталлибов таржимаси асосида қайта ишланган нашр). Нашрга тайёрловчи Қ.Содиқов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2017. – Б. 154.
[67] Qarang: Абдураҳмонов Ғ., Рустамов А. Қадимги туркий тил. – Тошкент: Ўқитувчи, 1982. – Б. 41. Раҳмонов Н., Содиқов Қ. Ўзбек тили тарихи. Дарслик. – Тошкент: Ўзбек файласуфлари миллий жамияти, 2009. – Б. 116.

qilur edilar”[68]. In the work “Tarihi Muhammadiy” the explanation of this hadith is given as follows: *“Erlarning haqlari xotinlari ustida naqadar ulug‘ligi bu hadisdan ma’lum bo‘lsa ham, lekin sajdaga loyiq bo‘lguvchi erlar esa xotinlarning dunyolik va oxiratlik haqlarini qoldirmay bajarib turuvchi erlardir”*[69]. (*What are the rights of husbands over their wives even if its greatness is known from this hadith, but the husbands who are worthy of worship are the husbands who fulfill the rights of their wives in this world and in the hereafter.)* It would not be a mistake to say that “er worthy of worship” served to perfect the image of the er in literature.

It is known that futuvvat is the basis of the idea of malomat. It is a beautiful expression of futuvvat ethics that the malomatiy do not act against the correctness, are completely free from arrogance, and do not harm any living being. For this reason, in science, the people of malomat and futuvvat are glorified as er: “In futuvvat the kindness, that is, the feature of er and humanity, have always been valued equally. In the eyes of Javonmard, the malomatiy people are the er, the young man and the whole person”[70].

In this part, in order to understand the career of the er and eran in the tariqat, to make a conclusion about their spiritual level, their status in self-education was also researched. Ers are people who have risen to the status of Nafsi roziya – one who is content with the blessings sent down by the Lord and Nafsi marziya – one who becomes a slave, beloved by Allah the Most High, and they are valiy, orif, ixlos, zikrulloh, zuhd va karomat .

Eran qamug‘ bordilar, manzilig‘a yettilar,
Savol-javob berdilar, uchar tamug‘ norlari.
Shariat ul bilgusi, tariqat ul ulgusi,
Haqiqat ul qulg‘usi, tun-kun tutash yorlari[71].

It is worth noting that in classic literature, Er, Eran also represents prophets:

Ismoilning aslindin, bir er qo‘bor naslindin,
Olam to‘lg‘ay nurindin, haq Muhammad erdiyo[72].

In the dissertation, symbols of human perfection such as *alp, mard, jo‘mard, botir, sher, shunqor, bek, bekzod, pir, mardon, mardoni g‘oyib, mardi maydon, mardi mard, mardi roh, yo‘lbars, ajdaho, nor, yigit, ersig, ahli ma’ni, ahli nazar, ahli dil va xo‘blar* are supported by vivid examples and create mutual meaning in the literary text with the image of er and eran.

The qualities of er, eranlik are also attributed to Sufi women. For example, in “Tazkirat ul-Awliya” it is said: “Agar so‘ralsaki: – Nechun Robi’ani eranlar qatorida zikr qilding? – deb, javob bergaymizkim: – Payg‘ambar (s.a.v.) marhamat etar: “Ayol – Alloh yo‘lida erdir!”[73]. There are also a number of hadiths with this

[68] Соғуний А. Тарихи Муҳаммадий. – Тошкент: Мунир, 2021. – Б. 554.
[69] Ko‘rsatilgan kitob. – Б. 554.
[70] Gölpınarlı A. Melamilik ve Melamiler. – İstanbul: İstanbul Devlet Matbaası, 1931. – S. 172.
[71] Сулаймон Боқирғоний. Ҳикматлар куллиёти. Нашрга тайёрловчилар И.Ҳаққул, Э.Очилов. – Тошкент: Ўзбекистон, 2011. – Б. 346-347.
[72] Сулаймон Боқирғоний. Боқирғон китоби. Нашрга тайёрловчилар, сўзбоши ва изоҳлар муаллифи И.Ҳаққул, С.Сайфуллоҳ. – Тошкент: Ёзувчи, 1991. – Б. 41.
[73] Фаридиддин Аттор. Тазкират ул-авлиё. – Тошкент: Ўзбекистон миллий энциклопедияси, 1997. – Б. 145.

content. For example: "*Erkaklar ichida juda ko'pchilik komil bo'ldilar. Ammo ayollardan faqat fir'avnning xotini Osiyo, Maryam binti Imron komil bo'ldi. Oishaning dunyo ayollaridan afzalligi saridning boshqa taomlardan afzalligi kabidir"*[74]. *(Many of the men have become perfect. But among the women, only Asiya, Maryam bint Imran, wife of the pharaoh, became perfect. The superiority of Aisha over the women of the world is like the superiority of sarid over other foods*.) In fiction, women who are strict in obedience, trust in the Creator alone, and burn with the love of God are honored as er.

Sufi poet Yunus Emro glorifies the er and says "Shayx-u donishmand-u valiy, jumlasi birdir, er yo'li"[75], briefly and clearly expresses the essence of this image in Turkic literature. In fact, there are very few images in the classical heritage that have been honored with such sincerity and love. As the Professor Ibrahim Haqqul said: "...if the images of er, eran, alp eran, and ghayb (invisible) eran are removed from Turkic written and oral literature, it is not only national-educational, but also universal essence will be weakened and even limited. When they are mentioned, it seems that eternal truths such as bravery, fortitude, wisdom, and courage are illuminated and ignited from classical poetry"[76]. Also, in fiction, people who have achieved freedom of spirit and embody the qualities of perfection are glorified as er, eran.

In the second part of the chapter entitled "***Historical roots of the image of Er and Eran"*** the emergence and formation of the image of Er and Eran in Turkic literature was studied. The importance of folk dastans, songs and proverbs is incomparable in the formation of the names of er and eran as an image, and in gaining a strong position in fiction.

In folk dastans, including the heroic dastan of the Uzbek people, "Alpomish", the possessors of divine talent, special servants who are beloved to God, are called er, and when they come in the sense of community, they are called eran.

The image of Er, Eran means a helpful saint and divine patron in the creative heritage of other Turkic peoples. In "Kitobi Dada Korqut", Korqut, who is called the er, pleases the people who are in need of children with his prayer, and is embodied as the one who gives names to the boys born with the blessing of God. In the Turkmen version of the dastan "Gorogli", the eran mean Khizr (a.s.), Qambar ota and Hazrat Ali, and the name of the er is attributed to Khizr (a.s.)[77].

There are images of Ghayb Eran and Alp Eran in folklore. Alp Eran are heroic warriors, invisible Erans are invisible saints, friends of God. The unseen do not know anything but Allah, they are only occupied with His memory[78]. In the dastans, the way of life of the brave heroes is considered to be the path of Alp eran.

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[74] Тантовий Муҳаммад Саййид. Пайғамбарлар тарихи (Қуръони Карим қиссалари). Зиёвуддин Раҳим таржимаси. –Тошкент: Шарқ НМАК, 2021. – Б. 433.

[75] Юнус Эмро. Нечун йиғларсен, эй булбул? Жамол Камол таржимаси. – Тошкент: Ўзбекистон НМИУ, 2018. – Б.163.

[76] Ҳаққул И. Навоий ижодида эр ва эран образи // Ўзбек тили ва адабиёти. 2019. № 1. – Б. 3-10.

[77] Турдимов Ш. "Гўрўғли" достонларининг генезиси ва тадрижий босқичлари. – Тошкент: Фан, 2011. – Б. 40.

[78] Cebecioğlu E. Tasavvuf terimleri ve deyimleri sözlüğü. – Ankara: Rahber yayınları, 1997. – S. 212.

The Ghayb (invisible) erans are the protectors and tutors of the Alps. The image of the er is embodied in the image of a just ruler who manages the country with justice and ensures the prosperity and well-being of the people of the country:

Ota yurtim Yodgor qo‘zim tebratar,
G‘anim bo‘lgan dushmanlarni bo‘zlatar,
Otasi Er edi, Erday bo‘p o‘tar,
Otasining yurtin shunday bo‘p tutar.[79]

It is known that Gorogli is a brave and invincible figure in the imagination of the people, who has lived in the image of a wise and intelligent leader. For this reason, in folk terms, his following honor is often cited:

El qidirdim, hadsiz yurdim,
Elni to‘g‘ri yo‘lga burdim.
Er Go‘ro‘g‘li atangan so‘ng,
Ko‘p qo‘shinni tanho urdim[80].

Along with the spiritual and educational nature of the er and eran, the appearance, shape and atmosphere of the folklore samples also have a specific image. If Ersari is described as “Yusufday husnli, jamolli, xushsurat, pahlavonkelbat” (good-looking, handsome, strong like Yusuf), Gorogli is recognized as “go‘zal bo‘z bola”, “jaynagan jamoli mis gul-lola” (a beautiful white boy, like a flower-tulip with wonderful beauty). And Hasankhan: “...devsifat, bir ajdahoday, hech narsani ko‘ziga iladigan emas, balki nazariga keltirmay, pisand qiladigan ham emas, shunday haybatli, siyosatli”[81] (a giant, like a dragon, he does not catch anything in his eyes, but he does not bring it to his attention, he does not like it, he is so impressive and fearsome). Therefore, the image and character of the er and eran are perfectly described in the samples of folk art, and they are shown as an example of moral maturity.

Adding the word er to Alp Er Tonga, who has become a legendary hero of the Turks, is an expression of the Turkic attitude towards strong personalities. The word Alp is interpreted as a brave, a hero in “Devonu Lugotit Turk”. Tonga is interpreted as: “...yo‘lbars jinsidan bo‘lgan hayvon, filning kushandasi”[82], (an animal from the tiger genus, the killer of an elephant.) Therefore, the honorific name given to the great ruler by the three Turkic words meaning brave, courageous and tiger shows the status of Alp Er Tonga. In Yusuf Khos Hajib’s work “Kutadgu Bilig”, the national hero is described as follows: “…nazar solib qarasang, turk beklari, turk beklarining eng yaxshilari, ular orasida nomi mashhuri va baxti kulib boqqani To‘nga Alp Er nomli bek edi. Mushohadasi keng, san’at-hunari behisob ko‘p, bilimli, zakovatli, sara odam o‘sha edi. Tojiklar uni Afrosiyob deb ataydilar, u talay ellarni tasarrufiga olgan edi”[83]. (...if you look closely, the Turkic beks, the

[79] Алпомиш. II қисм. Айтувчи Фозил Йўлдош ўғли. Ёзиб олувчи М.Зарифов. – Тошкент: Ўзбекистон, 1993. – Б. 47.
[80] Булбул тароналари. 5-том. Достонлар ва термалар. Нашрга тайёрловчи Ҳ.Зариф. – Тошкент: Фан, 1973. –Б. 134.
[81] Равшан. Айтувчи Эргаш Жуманбулбул ўғли. Ёзиб олувчи Ҳ.Зариф. – Тошкент: Шарқ, 2011. – Б. 340.
[82] Кошғарий М. Девону луғати-т-турк. Нашрга тайёрловчи Қ.Содиқов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2017. – Б. 448.
[83] Юсуф Хос Ҳожиб. Қутадғу билиг. Нашрга тайёрловчи Қ.Каримов. – Тошкент: Фан, 1971. – Б. 103.

best of the Turkic beks, among them the most famous and lucky one was the bek named Tonga Alp Er. He was a man with a broad vision, countless arts and crafts, educated, intelligent, and smart. Tajiks call him Afrosiyab, he controlled many territories). After the death of Alp Er Tonga, the people expressed their grief in the form of a marsiya as follows:

Alp Er To'nga o'ldimu?
Esiz, ajun qaldimu?
O'zlak o'chin aldimu?
Emdi yurak yirtilur[84].

The words er and eran are also found on the inscriptions of Orhun-Enasoy. In particular, in the epitaph "Kul Tigin" the brave actions of Kul Tigin are explained by taking the name of the er: *"Umay tag ogim qatun qutinga inim Kul tigin Ar at bo'lti"*[85]. The combination "Er otim" was actively used in ancient Turkic literature, and it was attributed to young men who have reached adulthood and are full of strength. Although in the first written monuments, Eran mainly means ers, it became clear that the brave commander who died at the age of 38 was called Eran the Great in the Oltinkol memorial. In general, in the ancient Turkic literature, the er, eran is a symbol of intelligent, shrewd people who do not bow to the enemy, do not sell their honor.

In the first part of the second chapter entitled **"The Image of Er and Eran: Art of Imagery and Interpretation"**, the first chapter entitled ***"The possibilities of artistic expression of the image of Er and Eran in the literature of the 11th-12th centuries"*** is based on the examples of the works "Qutadgu Bilig" and "Hibat ul-Haqaiq" the artistic value of the image of er, eran is shown. In the work "Kutadgu Bilig", the er embodied a mature person, an intelligent official who played the most important role in the development of society. The words of Aytoldi, who is glorified in the dastan as "erende eri" (er of the erans), saying *"otim qul, o'zim xizmatkor, o'rnim eshik oldi" (my name is a slave, I am a servant, my place is at the door)* is the confession of a true er. Because man is a slave to the Creator, a servant who is determined to do good in the world is a pilgrim who does not know when he will leave this earth and must always be vigilant at the door.

In understanding the essence of the image of the er, the dialogue between Ozgurmish and Ogdulmish and the conversations about the self-detachment are especially important. According to Yusuf Khos Hajib, a man should be good for the country and a fair politician. Abandoning such a good deed and self-detachment is not considered obedience in the way of the Truth:

Bayat qullaringa tosul ey bogu,
Kishiki tosulur erig er tegu.

Content: Benefit God's servants, O wise one. If Er benefits people he should be called er[86].

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[84] Алп Эр Тўнга ёки Афросиёб жангномаси. Нашрга тайёрловчи ва сўзбоши муаллифи А.Абдураҳмонов. Масъул муҳаррир Н.Раҳмонов ва Н.Қобул. – Тошкент: Чўлпон, 1995. – Б. 29.
[85] Ўзбек мумтоз адабиёти намуналари. 1-жилд. Тузувчилар Н.Раҳмонов, Ҳ.Болтабоев. – Тошкент: Фан, 2003. – Б. 54.
[86] Юсуф Хос Ҳожиб. Қутадғу билиг. Нашрга тайёрловчи Қ.Каримов. – Тошкент: Фан, 1971. – Б. 594.

The work “Hibat ul-haqaiq” is very close to “Kutadgu Bilig” in terms of meaning, image, symbol, and sign. This can be witnessed in the study of the image of er and eran. The author Ahmad honors intellectual, diligent, generous, quiet and honest people as er:

Butun qilg‘i fe’lin o‘ta irtagil,
Karam kimda bo‘lsa, ani er tegil[87].

The er is a person with an open heart, a master of knowledge, a noble person. In the work, the image of eran is also actively used, meaning good people:

Eran hayri sharri kuzaf kechmas ul,
Esiz o‘dgu ishga yonut bo‘lmas ul.

Meaning: Good people cannot do evil, and evil people cannot find an answer to return good[88].

In the dissertation, the expressions like *nazarkarda er, buyuk er, atoqli er, ulug‘ er, biliklik er, axi er, axi edgu er, ko‘ki ko‘rkluk er, koni er, tugal er, ersig er, oqil eran, oshiq eran, chin eran, g‘oyib-hozir eran, fayzosor eran, maydon erani* were analyzed on the basis of artistic texts. As a result of the research, it became clear that the word *ersig*, which means brave, is actually made from er+sig. The words erat (commander, warlord), erdash (brother, companion) are also based on the word er, and later they became archaic[89]. In the speech of the heroes of the “Kutadgu bilig” dastan, there are many addressings such as eran, ersig erim, ersig tonga, and they come in the meanings of brave, brave man[90].

In the second part of the chapter entitled **“*Development of the symbol of er and eran in the Uzbek classical literature of the 13th-14th centuries”,*** it was discussed that the er and the era became a purely mystical image, and the spiritual pillars that govern the world are called by this name. In particular, in the wisdom of Ahmad Yassavi, the er is interpreted as the possessor of divine love. The fact that love is an incurable pain, and that it is impossible to enter this path without losing one’s soul and abandoning one’s desires, can be learned from Eran’s poem:

Hojat ermas ishq dardig‘a davo so‘rmak,
Eran oytib ketgan ermish davosi yo‘q.
Joning qiynab, yoshing oqib, hushing ketib,
Ishq dardidin, do‘stlar, qottig‘ balosi yo‘q[91].

In the following hikmat – wisdom, scholars: Sheikh ul-Islam Zunnun Misri and Sultan ul-Arifin Bayazid Bistamiy are recognized as ers:

Zunnun Misriy o‘z shahridan chiqib ketdi,
Shayx Boyazid yetmish yo‘li o‘zin sotti.
O‘zin bilmay vola bo‘lib, boshi qotti,
Ondog‘ erlar da’vosini qilg‘an bormi?[92]

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[87] Аҳмад Югнакий. Ҳибат ул-ҳақойиқ. Нашрга тайёрловчи Қ.Маҳмудов. – Тошкент: Адабиёт ва санъат, 1971. – Б. 73.
[88] Ibid. – P.80.
[89] Qarang: Абдужаббарова Ф. “Қутадғу билиг”даги шахс белги-хусусиятини англатувчи лексика. Филол. фан. номз....дисс. (10.02.02) – Тошкент: 2011; Холмурадова М. “Қутадғу билиг” лексикаси. Филол. фан. б-ча. фал. д-ри (PhD).дисс. (10.00.05). – Тошкент: 2019.
[90] Тўхлиев Б. Юсуф Хос Ҳожиб ва туркий халқлар фольклори. – Тошкент: Баёз, 2014. – Б. 98.
[91] Хожа Аҳмад Яссавий. Девони ҳикмат. – Тошкент: Наврўз, 2018. – Б. 63.

In the verses, there is also a poetic figure iqtibos to the ayat of the Holy Qur'an, *"Va odamlar orasida Allohning roziligini tilab, jonini sotadiganlar bor [Baqara: 2/207]"*.

In general, in wisdom, both the lover who wanders in the garden of love, and the intelligent slave who realizes that he is a stranger in the mortal world, the poor man who has not "zarra manligi" and "kibr-u havosi yo'q" faqir-u "tobonlari nam bo'lmay" can cross a river, saints who pass by and cut mountains with their eyes are also glorified by the name of er and eran. It can be said that the er, eran in Yassavi's work is a true believer:

Mo'min degon bo'lur doim tafakkurda,
Fikrin aylab, zikrin aytur uzoq tunda,
Bo'lmas manlik bir zarraye vujudinda,
Ondog' erni etogini tutmasmusan?[93]

In the works of Turkic poets who lived and created in the first half of the 14th - 15th centuries, the image of er and eran is not so prominent. In particular, in the works of poets like Sayyid Ahmad, Khorezmi, Sakkoki, and Yaqni, we do not find the symbol of er and eran. In the lyrics of Lutfiy, Atoiy, Gadoiy and Hafiz Khorezmi, which Alisher Navoi mentioned with respect, the share of the word "earth" is quite small. This can be explained by the influence of Persian-Tajik and Arabic poetry on Turkic written literature, and the use of similar images such as arif, rind, murshid, hobbar compared to the words er and eran. However, in the literature of this period, the image of the er and eran had its own artistic expressions. In particular, Atoiy expresses their spiritual power by using the expression *"erlar dami":*

Raqibingni juvonmarg aylasun Haq,
Havola qilmisham erlar damina[94].

In Lutfi's works, the er is a lover who left the world's wealth in search of dating with the beloved:

Lutfiy, yuz oltuni bila vasl istama, faqir,
Kim oqcha yuzni er kishi quchmaski, zar quchar[95].

In Yusuf Amiri's discussion "Choghir and Bang" eran is described as a synonym of rind, in Sayfi Saroi's work "Gulistoni bit-turkiy" the er is expressed with the epithets *"sohibdavlat", "komil bilikli", "sohibvaqt", "porso", "faqir", "aziz", "orif"*. According to Saifi Sarai, true er feature is to cultivate the ego and to be able to fight against selfish desires:

Nafsin o'lturgon er bo'lur g'oziy,
Er ersang hosil et aning bekin ot[96].

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[92] Ko'rsatilgan kitob. – Б. 314.
[93] Ko'rsatilgan kitob. – Б. 300.
[94] Атойи. Девони Шайхзода Атойи. Нашрга тайёрловчи, сўзбоши, луғат ва изоҳлар муаллифи С.Сайфуллоҳ. – Тошкент: Фан, 2008. – Б. 209.
[95] Лутфий. Девон. Нашрга тайёрловчи С.Эркинов. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2012. – Б. 54.
[96] Уч булбул гулшани. Тўплам. Таҳрир ҳайъати А.Қаюмов ва б. – Тошкент: Адабиёт ва санъат, 1986. – Б. 297.

In the works of Sayyid Qasimi and Haydar Khorezmi, the image of er and eran occupy a large place. In particular, Sayyid Qasimi's work "Haqiqatnama" contains a special dedication to eran:

Eranlar mazhari nuri Xudodir,
Qachon bir lahza yodidin judodir.
Erurlar ikki olam podshohi,
Qilurlar sayr az moh to ba mohiy.
Muhiti faqt ichinda Nuh erurlar,
Farishta suvratinda ruh erurlar[97].

From the observations, it became known that in the first half of the 14th -15th centuries, the image of er and eran in the Uzbek classical literature represented those who reached the happiness of perfection. Special attention was paid to the use of the mystical talent of the er and eran to change people's life in a positive direction.

The third chapter of the dissertation is called "**Poetic improvement of the image of er and eran in Alisher Navoi's work".** In its part "***Uniqueness in Lyrical Expression and Imagery"***, the specific features of the image of er and eran were studied in the poetry of the thinker and poet Alisher Navoi.

It is known that in the creative heritage of the great poet, the dream of a perfect person and the conditions for reaching maturity are the most important issues. In the opinion of the poet thinker, to be worthy of the name of person and to fully understand the essence of birth is true humanity. In Navoi's works, such moral perfectionists are also called er, eran. In the work "Nazm ul-Javahir" sensual desires are described as the belly, and it is emphasized that the er cannot have intercourse with this organ:

Har kimgaki ko'p taom yemak fandur,
Bilgilki, najosatqa tani maskandur.
Qorning bila do'st bo'lmasang ahsandur,
*Nevchunki, **er o'g'lig'a** qorin dushmandur*[98].

The hadith of our Prophet (pbuh) *"Inson farzandi to'ldirgan eng yomon qop bu qorindir"*[99] *(The worst bag filled by a human is the belly)* is a hint that the basis of many losses and hardships begins with eating more than the norm and giving free rein to the ego. In classic poetry, the real reason for the condemnation of the world is related to greed for existence and enslavement to its pleasures. The world is not a place of pleasure and entertainment, but a place of testing and examination. The er's worldly desires and slavery to materialism serve his misery. For this reason, in Navoi's lyrics, the er's dependence on the world is strongly condemned:

*Ey Navoiy, **er esang** dunyo arusin qil taloq,*

[97] Ўзбек адабиёти бўстони. Муборак мактублар. Нашрга тайёрловчилар М.Абдувоҳидова ва б. – Тошкент: Адабиёт ва санъат, 1987. – Б. 171.
[98] Алишер Навоий. Назм ул-жавоҳир. ТАТ. 10 жилдлик, 10-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 44.
[99] Нажмиддин Кубро. Тасаввуфий ҳаёт. – Тошкент: Мовароуннаҳр, 2000. – Б. 78.

Bir yo‘li bo‘lma zabun bu zoli makkor ollida[100].

Er, eran is a representative of the tariqat. According to Abdulhakim Shariy Jozhani, “The work of tariqat is not only holding a rosary, wearing old woolen clothes and praying, tariqat is nothing but the service of the people”[101]. The fact that the er continues to bring benefits to the people by tolerating all kinds of oppression from the people is explained as follows:

Avomdin, demakim, o‘zni qutqaray, er esang,
O‘zungdin o‘zni qutulmoqqa jahd qilg‘il xos[102].

In Navoi’s work, the words “er” and “brave” are synonyms. The opposite of the er is coward, vile (*nomard, narmoda, muhannas).* For this reason, the er is compared to a rooster, and the coward is compared to a chicken. In some situations, he is embodied as a person who is inferior to the coward chicken. By showing the feature of er as a great status, Navoi opens to the reader the way to the observation that not being able to be an er is a tragic fate, a humiliating life. Such similes are mainly visible in the qit’a and the dastan “Lison ut-tair”.

In general, in the lyrics of the thinker poet, the er represents the owners of knowledge and wisdom. Whatever qualities are characteristic of a real person, they are all embodied in the nature of the er.

The second part of the chapter entitled **“*The artistic functions of the image of er and eran in Navoi’s epic works”*** is divided into two parts, and first of all, attention is paid to ***“The image of er and eran in the dastans”.*** It was found out from the studies that the article 16 of the dastan “Hayrat ul-Abror” is devoted to the comparative analysis of ers and coward men. The great poet calls as coward the hypocrite, the liar, the boastful, the arrogant, the tyrannical, the “badmast” and the unbelieving. The true er is shown as a person who fully obeys the rules of the Sharia, overcomes his desires, strives for God’s pleasure, is satisfied with God’s destiny, and shows surrender when faced with trials. In the story, the er is likened to a falcon and a rooster, and the coward is likened to a raven and a “kurk makyon” - chicken. The story about Abdullah Mubarak (q.t.s.) mentioned at the end of the article performed an important artistic task in highlighting the qualities of a real er. The beautiful expression of the moral principles of er is embodied in the dastan “Farhad and Shirin” through the image of Farhad. Farhad is the owner of the er qualities with his intelligence, modesty and sincerity, sharing in the pain of the people since his youth. The fact that he is in the status of an er is clearly and decisively expressed in Shirin’s address:

Agarchi furqatimdin notavonsen,
Vale ham ersen-u ham pahlavonsen[103].

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[100] Алишер Навоий. Ғаройиб ус-сиғар. ТАТ. 10 жилдлик, 1-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 47.
[101] Жўзжоний А. Тасаввуф ва инсон. – Тошкент: Адолат, 2001. – Б. 13.
[102] Алишер Навоий. Ғаройиб ус-сиғар. ТАТ. 10 жилдлик, 1-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 292.
[103] Алишер Навоий. Фарҳод ва Ширин. ТАТ. 10 жилдлик, 6-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 638.

The rules of being er are vividly shown in the example of the situation of birds in the dastan "Lison ut-tair". In the work, the birds who dream of entering the religious order, but are worried about the hardships of the road and retreat, are shown as an example of the status of the er, more precisely, the name of the er is honored with Peacock, Qumri, Tazarv, Shunqar, Ordak, Tovuqs apologize to Hudhud and describe the morals of the er.

In the dastan, it is said that true love is the cure for vices such as weakness, exhaustion, and cowardice. For example, in the story of Sheikh Abu Saeed Abul Khair about the status of love, the condition of the murshid is described in detail. At the end of the story, the sufferings of the sheikh are expressed as the state of love of Erans:

Ishq aro budur eranlarning ishi,
O'lmayin topmas bu davlatni kishi[104].

In addition, it would be safe to say that the following lines from "Lison ut-Tair" can be a definition of er in fiction:

Uldur erkim, salb etib nafsoniyat,
G'olib etgay zotig'a ruhoniyat.
Har kishida bu sharaf bizzot erur,
Ul kishi pok-u sharif avqot erur[105].

In classic literature, most of the creative persons connected the career of maturity with the name of the er. No matter how difficult it is to be an er, it is understood that it is an absolute duty to spend life with the beautiful qualities' characteristic of the real ers. In the dastans of Alisher Navoi, the image of the er and eran continued such a tradition in classical literature.

The second part of the part entitled ***"The Image of Er and Eran in Prose Works"*** focuses on the characteristic aspects of the image of er and eran in Alisher Navoi's prose. On the example of the "Nasayim ul-Muhabbat" essay, the definitions and descriptions of the er and eran are given, and the views on the life and character of the great saints are used to illuminate the aspects related to the image. In "Nasoyim" Er, Eran represents the guardian, leader of the tariqat, and pir-u-murshids. Also, the essence of the er status in mystical life is explained in the language of Sufis. In the dissertation, the definitions related to er and eran were given by Abu Hafs Haddad, Abul Qasim Hakim Samarkandi, Khoja Ahmed Hammad Sarakhsi, Abu Hamza Khurasani, and the spiritual status of the image of er and eran was analyzed in detail. Abu Hafs Haddad in his work "Olam yagonasi" has the following description of the er, clearly expressing the observance of features of the er: *"Har kim, har vaqtda af'ol va aqvol va ahvolini kitob va sunnat mezoni bila vazn qilib, rost qilmag'ay, ul kishini er demasbiz"*[106].

[104] Алишер Навоий. Лисон ут-тайр. ТАТ. 10 жилдлик. 9-жилд. –Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 140.
[105] Ko'rsatilgan kitob. – Б. 144.
[106] Алишер Навоий. Насойим ул-муҳаббат. ТАТ. 10 жилдлик, 10-жилд. –Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 123.

“Anyone, at any time, should weigh his good deeds and his condition according to the criteria of the Book and the Sunnah, and we will not call him an er.”

The tazkira directly mentions the name of the saints, among whom the description of Bahauddin Naqshbandi stands out. Khoja Mohammad Babayi Samosi, while passing through Qasri Hinduvan, says that there is a heat of the er coming from this soil: “…der emishlarki, bu tufrog‘din bir er isi keladur. To bir kunki, Sayyid Amir Kulol manzilidinki, alarning xulafosidindur, Qasri Orifon sari mutavajjih erdilar. Dedilarki, ul Er isiki bizing dimog‘imizg‘a yetar erdi, ortuqroq bo‘lubdur. Hamonoki ul Er mutavallid bo‘lubdur”[107]. (... they say that a heat of the er comes from this soil. Until one day, Sayyid Amir Kulol, who is their caliphate, went to Qasri Orifon. They said that the heat of the Er was enough to reach our lungs, maybe more. However, that Er is a mutawallid). It can be said that the name of the founders of the tariqat is a proof that this name is applied to the highest status holders in Sufism.

“Mahbub ul-Qulub” contains all the peculiarities of the image of er and eran in Alisher Navoi’s work. In the study, the definitions of er and eran in the work were classified and justified with the help of examples. In Alisher Navoi’s prose, the er is, first of all, noble, considerate, and loyal. His sincerity is manifested in words, deeds and actions. This passage can be regarded as a brief definition of the er and the eran: *“Eranlar hollarin suratin yoshurubturlar va malomat suratida na’li bozguna urubturlar va zohirlari binosin buzubturlar va botinlari asosin tuzubturlar. Qazodin ne kelsa o‘zlarin rizog‘a yosobturlar va olam ahlining qotig‘ ranj va irik malomatig‘i chidabdurlar. Yemak-ichmakdin kechibdurlar, Haq rizosin istarda g‘am yeb va qon ichibdurlar. Rizovu taslim zoviyasi maqomlari, fano bodiyasida oromlari”*[108]. That is, er and eran are malomati, fati and siddiq. So, a person who is steadfast in his faith, obeys the commandments of the Truth unconditionally, puts the interests of the Motherland, people and men above his own needs, is a truly selfless and hardworking person is the real er.

CONCLUSION

1. One of the most ancient and perfect images in Uzbek classic literature, which embodies perfect education and moral standards, is er and eran. Er, eran is an original Turkic word, and the meanings of the word Turkic, such as handsome, pleasant, bold, humble and one-word, have been transferred to the image of er in art. In some Turkic peoples, the divine spirit and holy gods are called by the name of Eran. The first explanation of these words is given in the work “Devonu Lughotit Turk”. In the work, erlik is bravery, erlashdi - comments were given as if they were arguing about bravery, and the er was interpreted in the sense of a noble person, an enlightened mentor. In our current speech, the active word man was used in ancient times to refer to animals and was considered to be the male of any

[107] Ko‘rsatilgan kitob. – Б. 302.
[108] Алишер Навоий. Маҳбуб ул-қулуб. ТАТ. 10 жилдлик, 10-жилд. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 483.

animal or bird. In the “Annotated Dictionary of the Uzbek Language” er and man are interpreted as synonyms. It is written in the dictionary that the word “er” means brave, noble, courageous and humble. In general, in literature, those who fought with their ego and became pure souls were called er.

2. Folk art is an invaluable art that embodies national identity and ancient values. In particular, in folk dastans, the events from the advent of the hero to the extraordinary world until he reaches his goal are considered to be the path of er. Alp Bahadirs are the mature people that humanity dreams of, and after reaching adulthood physically and mentally, they take the name of the er, and most importantly, they become leaders and return to the people. In folklore, ers are shown as heroes who are useful to the people and serve their country. Their main task is to protect their native land and take possession of their country. In the examples of folklore, the term “alp eran” and “ghayb eran” differ according to certain tasks. Alp Eran is a brave and valuable leader, a loving and generous hero, while the unseen Erans are his patrons and mentors. Ghayb eran means the community of saints, and in particular, it is attributed to guardians such as Khizr (a.s.), Hazrat Ali, Qambar ata. Folklore examples depict the spiritual state of the er and eran, as well as their external appearance. The description of Ersari as “Yusufday husnli, xushsurat, pahlavonkelbat”, Gorogli as “jaynagan jamoli mis gul-lola”, comparison of ers to lions can give an idea of their physical strength. In general, the people did not call a coward, a liar the er. The er, eran is a strong supporter of the country, a brave man who does not sell his people even if he dies. That’s why he became the favorite hero of the people.

3. In the oldest sources, the image of Er, eran expresses the meanings of brave, courageous, wise, knowledgeable. For example, in the Alp Er Tonga war chronicle, it is said that the ers cannot be defeated at all, and it is a mistake to think that they have been defeated. Adding the word “er” to the name of Alp Tonga is a reference to its greatness. In the dastan “Oguznoma”, which gives a vivid picture of the ancient way of life of the Turks, loyal commanders are glorified as ers. On the inscriptions of Orhun-Enasoy, the rightful successor of the throne is said to be Kul Tigin Er. *“Er atim”* is used in the inscriptions, meaning a person who has matured in all respects. Getting the er name of Kultigin, Yaruq tigin is mentioned first of all as the happiness of mothers and, moreover, of the whole nation. This is related to folk wisdom, and in ancient times, according to the custom of the Turkic peoples, a boy was not given a name until he defeated an enemy. In this sense, the appearance of the expression “er atim” was considered a sign of true maturity and freedom. In ancient Turkic literature, eran mainly expressed the meaning of plural. However, the Enasoy monuments also contain the name Eran Ulug, which is the name of a brave hero.

4. In examples of mystical literature, the naming of perfect human beings, mature individuals as er and eran is directly related to verses in the Holy Qur'an. In the Hadith Sharif, when there is prostration, there is information about the prostration of wives to their husbands, and it is said what kind of husbands are worthy of prostration. These ers determine the basic essence of the image of the er

in the literature. The most important thing is that the prophet Muhammad (pbuh) is glorified as the er and Caliph Usman (r.a.) is described as the ujmohlig er in the work "Qisasi Rabguzi" which expresses the religious power of the image.

5. In the literature of the 11th-12th centuries, the spiritual-enlightenment character of the image of the er and eran became more visible. At the same time, in the literary sources of this period, the service of the er to the people, active participation in the state management became the main topic. In particular, the dastan "Kutadgu Bilig" draws attention to the fact that only a smart and brave man can conduct a just policy. The metaphors *"Tugal er", "koni er", "biliglik er", "butun er", "chin er", "qur alp er", "qurch yureklig eren"* occupy a special place in the work. In the dastan, Aytoldi is the er of ers. When Sahibmarifat vazir says, my name is a slave, I am a servant, and my place is at the door, he defines the essence of the true er. The er is a slave to the Creator, a loyal servant of the nation in this mortal world, a pilgrim who is always alert for the journey to the hereafter. In the work "Hibat ul-haqayq" by Ahmad Yugnaki, qualities such as intelligence, knowledge, enlightenment, correctness, generosity, magnanimity are embodied in the image of er and eran. It is not for nothing that the author called his work "Turkic book". In "Hibat ul-haqaiq", the only image that represents a perfect person is er and eran, which are pure Turkic words. Interpret the term eran in the work not in the plural sense, but as a name meaning the status of true humanity.

6. It is known that javonmard means a brave young man, and the path of futuvvat is also called the path of courage. Er, eran are close to the words fati and javonmard, both stylistically and artistically. In the works "Kutadgu bilig" and "Hibat ul-haqaiq", the definitions beginning with the combination of "ahi er" and "er ul er turur" clearly express the characteristics of youth.

7. In the work of the great saint Ahmed Yassavi, er and eran literally acquires a mystical essence. In Yassavi's work, the spiritual pillars that govern the world, i.e., arif and pir-u-murshids, were named er and eran. In the proverbs, the love of er, eran is shown as an example to the seekers. Signs of love, such as being constantly awake, not stopping to remember the beloved, completely getting rid of lust and being patient in any situation, are attributed to the er and the eran. Zunnun Misri, Bayazid Bistomi, Bishri Hafi and Mansur Halloj are the Sufis who are directly called ers in Hikmat. Also, in the description of the four caliphs and a number of nobles, the qualities of er are listed one by one. The adjectives in the wisdom of Ahmad Yassavi, such as *"eranlar nazari", "erlar suhbati", "er nafasi", "er dami"* indicate that they rose to the rank of leaders. In proverbs, the adjectives nojins and bulhavas are used in the opposite sense of the word er, and it is said that they are vile who run away from the Truth.

8. In the lyrics of the poets who lived and created in the first half of the 14th-15th centuries, the image of er and eran is somewhat different from others. For example, in the works of Sayyid Qasimi and Haydar Khorezmi, this image is common with Yassavi's wisdom, but in the works of Khorezmi, Sakkoki, and Yaqni, the image of er and eran is not found. In the poetry of Atoi, Gadoi, Hafiz Khorezmi and Lutfi, it was found that the names of er and eran are mentioned only

in one place. In Lutfi's ghazal, a man is embodied in the form of a lover who leaves worldly possessions in search of wealth, while in Hafiz Khorezmi's lyrics, he is a murshid who has reached a destination in the tariqat and entered the status of a guide. These creative persons made extensive use of such symbols as *"hoblar", "ahli ma'ni", "mardi ma'no",* which are synonymous with er and eran. In the works of Saifi Saroi, the image of er and eran is presented with the adjectives *"sohibdavlat", "komil bilikli", "sohibvaqt", "porso", "faqir", "aziz", "orif"*. It is artistically expressed that it is also defined by spiritual awakening and awareness. It would be correct to say that the poet Sayyid Qasimi brought the status of the character to the highest level in the literature of this period. In his work "Haqiqatnoma" there is a special dedication to Eran. In it, it is explained that the talib who entered the path of demand acquires the qualities of Eran in every valley.

9. In Alisher Navoi's lyrics, the er is, first of all, a guardian who has given up on the desires of the mortal world and has gone against his sensual desires. In the ghazals, the world is shown as a cunning old woman, a widow, and it is said that it is the enemy and affliction of ers. But this characterization is not meant to belittle women, but to clearly show the machinations of the world. In Navoi's work, the main task of the er is to serve the nation and bring benefit to the people. The great poet says that the man's selflessness and generosity is that he continues on his way by tolerating the reproach and suffering of the people. While comparing the er with the coward, the great poet used the image of a rooster and a chicken. It is written in the dastan "Lison ut-Tair" that although the rooster is a "high-flyer", he keeps his flight a secret, even though he lives in Sidra, a tree in the seventh heaven. He has no desire other than divine descent. It is in harmony with the purpose of the er. And the image of Eran is described as a pir, a murshid, a devotee.

10. In the dastan "Hayrat ul-Abror" the theoretical rules of the path of er are defined. In the work, the role of the er in the family, his position in the society and his moral level are shown in clear evidence. In the article 16 of the dastan, an opinion is given about what the er and coward should be, and their difference is determined by a number of criteria. For example, if the coward is idolatrous, covetous, boastful, conceited, liar, "badmast" and faithless, the er is modest, needy, truthful, ahl al-Sharia and a lover of the Truth. A thoughtful poet compares the er to a falcon, and the coward to a raven. Through the story of Abdullah ibn Mubarak in the dastan, it is emphasized that the bravery and courage of the er lies in his struggle with sensual desires. In the dastan "Farhad and Shirin", the nature and lifestyle of Farhad is the living image of the er. In the dastan, the words of Shirin give Farhad the description of the er and a wrestler. In the dastan "Lison ut-Tair", which teaches the secrets of maturity and the path of truth, the er is interpreted in the form of a lover, one who is diligent, faithful to his covenant, *"ahli yaqin",* "closer to the people", pure and quiet soul.

11. In the tazkira "Nasayim ul-Muhabbat" the condition of the er soul and his status of the mystic life are shown. The work contains descriptions of er and

eran by Abu Hafs Haddad, Abul Qasim Hakim Samarkandi, Khoja Ahmad Hammad Sarakhsi, and Abu Hamza Khurasani. Khoja Bahauddin Naqshband q.t.s., Sayyid Amir Kulol r.t., Abdullah Mubarak q.t.s., Sayyid Muhammad Madani q.r., Khoja Bayazid q.r., Mir Ghiyos q.r. were called ers and glorified. Navoi also provides information about the protection by the unseen of Sheikh Abu Abdullah Baku, Sheikh Ziyauddin Rumi q.r. and Abu-Su'ud b. Shabl. It is important that in the tazkira, the er works according to the criteria of the Book and the sunnah in every aspect, he never stops zhikr in the midst of all his activities, and that he is the possessor of kashf-u karamat is expressed through vivid examples. Also, the fact that Bahauddin Naqshband, leader of the tariqat, was called the er before his birth increases the power of the image even more.

12. In the dastan “Mahbub ul-Qulub”, Hazrat Navoi’s thoughts about er and eran are shared with his life conclusions. Er, Eran is blameworthy and fati, this is shown in their patience with the pain and suffering of others, and they build their inner foundations and put an end to their outward appearance. The loyalty of er and eran is believing in God with sincere affirmation which is reflected in words, deeds and actions. Er an eran are mortal, their only desires are the approval of the Truth, their submissions are complete, and their consents are complete. In the work, the attributes of er features, humanity create meaning. The great poet, as the protector and defender of the Turkic language, assigns many tasks to the original Turkic word “er” and “eran”. Those who want to be the er should be the perfect, so that real people do the important work in society.

13. In the literature of the 16th-20th centuries, the ideological and artistic features of the image of er and eran were expressed mainly under the influence of Alisher Navoi’s work. In particular, in the work of poets such as Sufi Olloyor, Boborahim Mashrab, and Ogahi, the following of Navoi is clearly noticeable. By the 20th century, the image of the er became the image of the man, the defender of freedom, the liberator who saves the nation from the darkness of tyranny. The works of famous poets and writers such as Abdulla Kadiri, Chulpon, Oybek, Gafur Ghulam, Abdulla Oripov, Shavkat Rahman, Usman Azim, Usman Kochkor are an example of this. It is known that in Uzbek literature, the image of er and eran has always kept its status and spiritual values. The artistic expression of the image in modern literature can be a separate research topic.

НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА

ЖУРАКУЛОВА НАСИБА ШАМУРОВНА

ОБРАЗЫ ЭР И ЭРАН В УЗБЕКСКОЙ КЛАССИЧЕСКОЙ ЛИТЕРАТУРЕ (XI-XV ВЕКА)

10.00.02 – Узбекская литература (филологические науки)

АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам

Ташкент – 2024

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей Аттестационной Комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за № B2022.2.PhD/Fil2434.

Диссертация выполнена в Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан.

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Защита диссертации состоится “____” _____2024 года, в _____часов на заседании Научного совета DSc.02/30.12.2019.Fil.46.01 по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора Академиии наук Республики Узбекистан (Адрес: 100060, г.Ташкент, проезд Шахрисабз, 5. Тел.: (99871) 233-36-50; факс: (99871) 233-71-44; e-mail: uztafi@academy.uz.

С диссертацией можно ознакомиться в фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за №_____). Адрес: г.Ташкент, улица Зиёлилар, 13. Тел.: (99871) 262-74-58.)

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования — выявить формирование в узбекской классической литературе XI-XV веков примененного образа эр и эран, его историческую эволюцию и идейно-художественные особенности.

Задачи исследования:

определение аспектов образа эр и эран, связанных с социальным образом жизни, верованиями и ценностями тюркских народов и определить его уникальное положение в истории узбекской литературы;

доказать суть термина эр, эран и важные принципы процесса превращения слова в образ;

раскрытие жизненных характеристик образа эр, эран, являющихся основой выражения сути совершенного человека, зрелой личности в мистической литературе;

определение масштаба смысла и художественной функции образа эр и эран в узбекской литературе до периода творчества Навои;

доказать художественное выражение образа эр, эран в произведениях Навои, его значение в раскрытии содержания художественного текста, а также анализ и интерпретация требований пути мужчины в творчестве поэта;

обоснование определяющих мировоззрение эра и эрана, а также своеобразных принципов духовно-нравственного облика в узбекской классической литературе.

Объектом исследования являются древние письменные памятники, такие произведения, как «Диван лугатит-турк» Махмуда Кашгари, «Кутадгу билиг» Юсуфа Хас Хаджиба, «Хибат аль-Хакаик» Ахмада Югнаки, «Кисас ар-Рабгузи» Насируддина Рабгузи, хикматы Ахмада Яссави, Сулеймана Бакиргани, Сайфи Сараи, Хафиза Хорезми, Атаи, Гадои, Саккоки, Лютфи, Сайида Касими, Хайдара Хорезми и Алишера Навои.

Научная новизна диссертационного исследования состоит вследующем:

освещена важная роль образа эр, эран в тюркской, особенно узбекской классической литературе, определены его исторические корни, последовательное совершенствование и идейно-художественные особенности;

доказаны принципы преобразования слов эр и эран в образ, в частности аспекты, связанные с культурой жизни, верой и духовно-нравственным обликом тюркских народов;

обоснованы уровни зрелости, особое положение эра и эрана в определении положения героя в мистической литературе, а также раскрыты своеобразные черты характера образа и возможности художественной выразительности;

на основе ярких аспектов образа эр и эран в раскрытии сущности художественного текста доказаны этапы развития узбекской классической литературы.

Внедрение результатов исследования. На основе полученных научных результатов по теме «Образ эр и эран в узбекской классической литературе (XI-XV века)»:

выводы по определению значений в древнетюркской литературе, в частности, появлению в устном народном творчестве образа эр и эран, фольклорных примеров в развитии образа, раскрытии своеобразных аспектов, связанных с мышлением, миром воображения, мировоззрением и образом жизни тюркских народов, таких новинок, как выявление общих убеждений и идей устной, а также письменной литературы, были использованы при выполнении фундаментальной проектной работы по теме № O‘A-22-23 «Узбекско-азербайджанские литературные связи», выполненной в 2022–2023 годах Азербайджанским культурным центром имени Гейдара Алиева Посольства Азербайджанской Республики в Республике Узбекистан (справка № 30 Uzb Азербайджанского культурного центра имени Гейдара Алиева Посольства Азербайджанской Республики в Республике Узбекистана от 25 августа 2022 года). Научные результаты легли в основу научных статей по темам «Художественная интерпретация образа эра в народных дастанах» («Значение восточных языков в межкультурном общении» материалы международной научно-практической конференции, ноябрь 2020 г.), «Духовно-художественные особенности образа эра и эрана в устном народном творчестве» (электронный журнал O‘zA, февраль 2021 г.), «Совершенствование образа эра и эрана и интерпретация совершенства в произведении «Кутадгу билиг» (Научный бюллетень Наманганского государственного университета, № 9, 2021 г.).

полученные научные выводы диссертации по освещению образа эра и эрана в классической литературе и связанных с ним символов, а также о совершенствовании образа на основе произведений писателей отдельных эпох и современников, были использованы в фундаментальном научном проекте № OT-F1-77, реализованном в 2017-2020 годах по теме «Подготовка к изданию 100 томов шедевров узбекской литературы», в Институте узбекского языка, литературы и фольклора Академии наук Республики Узбекистан и использовалась при научной оценке общих и уникальных аспектов (Справка № 3/1255-728 Академии наук Республики Узбекистан от 7 апреля 2023 года). Среди работ, опубликованных в рамках проекта, были использованы сведения, полученные в результате изучения, основанного на биографическом подходе, в таких статьях, как «Лирическая экспрессия и своеобразие образности» (Материалы международной конференции по теме «Вопросы изучения литературного и научного наследия Алишера Навои (68)», 8 февраля 2023 г.), «Образ эр и эран в «Лисон ут-тайр» (научный журнал «Узбекский язык и литература», номер 1, 2023 г.), «Образ эр и эран в творчестве Ахмада Югнаки» (журнал «Литературная информация», номер 4, 2023 г.).

анализ общих аспектов знаков и символов в мистической литературе, роли образа эр и эран в совершенствовании системы образов в узбекской

классической литературе был использован на отчетных заседаниях Совета литературной критики Союза писателей Узбекистана, в кружках молодых писателей, мастер-классах (справка № 01-03/789 Союза писателей Узбекистана, март, 2024 г.). Благодаря этому, у молодых писателей сформировались знания и навыки по теории литературы, умение создавать поэтический образ.

Апробация результатов исследования. Результаты данного исследования прошли были представлены на обсуждение в докладах, зачитанных на 6-ти, в том числе на 4-х международных и 2-х республиканских научно-практических конференциях.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем диссертации составляет 150 страницы.

O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda
E’LON QILINGAN ISHLAR RO‘YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных научных результатов диссертаций
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Avtoreferat “O‘zbek tili va adabiyoti” jurnali tahririyatida tahrirdan o‘tkazildi.