

“ZARBULMASAL” ASARINING G`OYAVIY VA BADIY AHAMIYATI

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Annotatsiya: *Ushbu maqolada Gulxaniy ijodiga mansub bo`lgan “Zarbulmasal” asarining tarixi va o`tmishimiz ya`ni o`sha davrning muammolari masallar asosida ochib berilgan. Insonlar xarakteri hayvonlarga majoziy tarzda ko`chirilib, ular o`rtasidagi munosabat asosida o`sha davrning muhiti yaqqol ko`rinadi. Asarning mazmuni, g`oyaviy yo`nalishi, bosh syujet yo`li, tarkibi, tili, uslubiy xususiyatlari haqida ma`lum tasavvur hosil qilinadi.*

Kalit so`zlar: *asar, sujet, mazmun, fikr, xarakter, qahramon, moziy, dialog*

Abstract: *In this article the author tried to explain the history of the great written work “Zarbulmasal” by Gulxaniy and also gave facts about how Gulxaniy described and revealed the life problems of that period-the period of our past with the help of parables. The characters and manners of people were metaphorically transferred to animals and on the basis of the relationship between people the atmosphere of that time was obviously shown and revealed.*

Key words: *work(written work), plot(subject), content(meaning), idea, character(manner), hero, moral story, dialogue*

Аннотация: *В этой статье рассказывается об истории произведения Гульхани «Зарбулмасал» и проблемах нашего прошлого, то есть того времени, основанных на притчах. Нрав человека аллегорически переносится на животных, и, исходя из отношений между ними, и хорошо видна среда того времени. Формируется определенное представление о содержании, идеологическом направлении произведения, основном сюжете, композиции, языке, методологических особенностях.*

Ключевые слова: *произведение, сюжет, содержание, идея, характер, герой, история, диалог.*

Janr xususiyatining murakkabligi, ya`ni uni na hikoya, na qissa, na masal, na hajviya deb alohida olingan biror adabiy janr qolipiga sig`dirib bo`lmasligining o`zi Zarbulmasalning originallik belgisidir. Asarda bu janr turlarining har biriga xos xususiyatlar, ifoda yo`llari (nasr, nazm, saj) aralashgan, qorishgan holda tiniq bir umumiy ohang yaratadi.

Zarbulmasal – maqsadni majoz yo`li bilan ifodalashga qaratilgan hikoyatdir. Majoz bo`lganda ham, oddiy majoz emas, ko`p qavatli murakkab majoz bor bunda. Odam timsoli o`rnida qushlarning harakatda bo`lishi birinchi majoz bo`lsa, ular tilidan Xolvoqi Misgar, Yodgor po`stindo`z singari kishilarning, Tuya, Chayon, Sangpo`sht (Toshbaqa) singari hayvon-hasharot timsollarining har xil naql-rivoyatlar keltirib so`z yuritishi – ikkinchi majoz,

bu timsollar nutqida keltirilgan ifodalarning ko'chma ma'nolari – yana bir majoz – majoz ichidagi majozdir.

“Zarbulmasal”ning g'oyaviy mazmuni. Kichik hajmli bu asarning mazmuni shu qadar keng ko'lamliki, unga nisbatan “mazkur asarning g'oyaviy mazmuni nimadan iborat?” deb umumiy tarzda savol qo'yishning imkoni yo'qday. Asarning mohiyatini anglab yetmagan kishi matnning ayrim o'rinlarini tushunmay qolishi, to'g'ri yozilgan so'z yoki jumlagacha shubha bilan yondoshish mumkin. Asarda mashhur Movarounnahr – Buxoroda Amiral – mo'aminin Sayid Muhammad Umarxon buzgan yurtlar nomi sanab o'tiladi. Adibning muddaosini tushunmaslik natijasida “buzgan” so'zi bosma nusxalarga “tuzgan”, “turgan” qilib “tuzatib” olingan va u asar matnida keyingi yillargacha saqlanib kelgan. Asarning mazmunidan xabardor bo'lgan kishi “buzgan”ni to'g'ri topmasa, “tuzgan”, “turgan”ni ham maqbul ko'rmagan bo'lar edi.

Gulxaniy bu asarni yozishga kirishgan paytda Qo'qon xonligini uzoq vaqt qiynab kelgan bir siyosiy jumboq – O'ratepa masalasi endigina o'z yechimini topgan, Qo'qondagi hukmdor toifalar O'ratepani o'ziga qaratib olib o'zlarini g'olib hisoblab, Qo'qon xonligini Buxoro amirligidan ustun ko'rayotgan yillar edi.

Buxoro bilan Qo'qon xonliklari orasida bir tomoni Xo'jand, ikkinchi tomoni Jizzaxgacha tutashgan O'ratepa bekligi mavjud bo'lib, bu beklilik, tarixiy an'analarga ko'ra, mustaqil davlat huquqi uchun kurashib kelar, xonlar esa strategik jihatdan muhim ahamiyatga ega bo'lgan bu viloyatni bo'sundirish uchun tinimsiz kurash olib boradilar. O'ratepa bekligi mustaqillikni bir muncha vaqt saqlab qolishga erishgan bo'lsa ham, ko'proq Buxoro izmida qolishga izmida qolishga majbur edi. Qo'qon xonligi markazlashib olganidan keyin Olimxon va Umarxonlar davrida O'ratepani bo'sundirish uchun kurash boshlanadi. XIX asrning birinchi choragi davomida Qo'qon xonlarining O'ratepa uchun Buxoroga qarshi 20 martadan ortiq yurish qilgani tarixdan ayon. O'ratepa qo'rg'oni Amir Umarxonning 1817 yilgi yurishlaridan birida ishg'ol qilindi. Biroq undan keyin ham bu yerda osoyishtalik yuzaga kelmadi. Zarbulmasalda Qo'qon –O'ratepa-Buxoro munosabatlariga doir ana shu tarixiy holat-siyosiy inqirozlar davri o'z ifodasini topgan. “Movarounnahr – Buxoroda Amiral mo'aminin Sayyid Muhammad Umarxon buzgan ...Rabot, Pushog'ar, Zomin, Bekobod, Xayrobod...” deb sanaganda adib O'ratepa bekligini nazarda tutib gap qilgan edi.

O'zaro urushlar tufayli har ikki xonlikdagi ahvol bir-biridan og'ir ekanini yaxshi ko'rib turgan chog'ida ham adibimizning o'z xonligi yutuqlaridan, ayniqsa, uning hududi kengayganidan faxrlanmay qolishi mumkin emas edi. Shuning uchun ham asarda obrazlar tilidan Umarxon davrida mamlakat obod bo'ldi, yangi shahar andozasida yurtlar bino bo'ldi, bu yerdan boyqushbop vayronalar topilmaydi deb mubolag'a qilinadi. Buxoro haqida esa aksincha holni ko'ramiz. Ko'rqush tilidan hikoya qilinishicha, Buxoro amirligiga qarashli yurtlar (O'ratepa atrofi) Umarxonning bir yurishi bilan vayronaga aylanib ketgan. Agar Boyo'g'li rozi bo'lsa, qizining qalini uchun tilagan ming chordevorni Buxoro hududidan sanab berishi mumkin. Buxoroning bir tumanidan chordevor – “Chordevor (to'rt devor)”

emas, “Hashtdevor (sakkiz devor)” desa ham topiladi. Ish oxirida ana shu yoʻl bilan hal qilinadi ham. Boyoʻgʻli vakilning roziligi bilankuyov tomon qizning qalini deb Urgutdan boshlab Yangiqoʻrgʻon, Rabot, Pushogʻar, Eski Sabot, Moʻgʻul, Chakan, Firuz, Nishopur, Shahrison, Beshsaroy, Dehliyon, Itarchi, Mujun, Mangʻit, Kenagas, Yangiariq, Gʻonchi, Gʻazondarak, Xrak, Xoja Tohir, Yaxoja Tohir, Yaxdon, Qizili, Kurkat, Bekobod, Xayrobodgacha boʻlgan vayrona yurtlarni solib beradi.

Yigʻinda oʻtirgan qushlarning hammasi Yapaloqqush vakilining mardligiga qoyil qolib turgan bir paytda qiz tomonning vakili Xayrobodga nisbatan eʼtiroz bildirib qoladi. Sababi – “daryoga yovuq(yaqin)dir, Boyoʻgʻli xalqi suvdin eʼtiroz etar, muni oʻrnigʻa Mugʻni soling”, deydi. “Mugʻ”dan bu yerda Oʻratepa ichidagi qalʼa - Mugʻtepa, yaʼni Oʻratepaning oʻzi koʻzda tutilyapti. “Xayrobodning oʻrniga Mugʻni soling!” deyish bilan “Xayrobodning oʻrniga Oʻratepani bering!” demoqchi. Ayni oʻsha tarixiy – siyosiy vaziyat nuqtai nazaridan qaraganda, bu gapda qanchalik tagdor mazmun borligini tushunish qiyin emas. Ushbu talab oldida kuyov vakili Koʻrqush: “Shoshmang, Mugʻ egasini mugʻ atvorligʻi bor, yaʼni berish yoʻlini yoʻqotibdir, mumsiklar afʻoli angʻa maqbul va margʻub tushubdir, mugʻluq boʻlurgʻa oz qolibdur, yana bir safarlik holi bor, kech kuzgacha ani ham solib bermoqgʻa man kafil”, deb ishontiradi.

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