

“G‘AROYIB US-SIG‘AR” ASARINING MATNIY XUSUSIYATLARI

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Annotatsiya. Ushbu maqolada Alisher Navoiyning “G‘aroyib us-sig‘ar” asarining matniy xususiyatlari tadqiqot obyekti sifatida olingan.

Kalit so‘zlar: matn, nuqson, kotib, xattot, tamoyil.

Аннотация. В данной статье в качестве объекта исследования взяты текстологические особенности произведения Алишера Навои «Гаройиб ус-сигар».

Ключевые слова: текст, дефект, секретарь, каллиграф, принцип.

Annotation. In this article, the textual features of Alisher Navoi's "Garoyib us-sigar" are taken as the object of research.

Key words: text, defect, secretary, calligrapher, principle.

O‘zbek matnshunosligida amalga oshirilayotgan ishlar ajdodlarimiz tomonidan yaratilgan ulkan adabiy merosni tadqiq etish orqali xalqimiz ma’naviy olamini boyitishda, kelajak avlodni barkamol shaxs qilib tarbiyalashda muhim ahamiyat kasb etadi. “Bizning havas qilsa arziydigan buyuk tariximiz bor, havas qilsa arziydigan ulug‘ ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boyliklarimiz bor. Va men ishonaman, nasib etsa, havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san’atimiz ham, albatta, bo‘ladi” [1; 1]. Bu borada, ayniqsa, ulug‘ shoir Alisher Navoiy asarlari, jumladan lirik merosi nashrlari bo‘yicha juda katta va salmoqli ishlar amalga oshirilib kelingan va kelinmoqda. Xususan, o‘tgan asr o‘rtalarida milliy matnshunoslikning yuksalishi Navoiy lirik asarlari ustidagi tekstologik tadqiqotlar ko‘lami va salohiyatining oshishi bilan vujudga kelganini ta’kidlash lozim. Bu davrga kelib buyuk mutafakkir adabiy siymosi tiklandi, asarlarining aksariyati to‘liq holda nashr etildi. Shunga qaramay, bu o‘lmas asarlar nashri bo‘yicha mutaxassislar tomonidan jiddiy mulohazalar bildirilishi davom etmoqda. Bunday hol erishilgan yutuq va tajribalarni ilmiy tahlil qilish, mavjud muammolarning kelib chiqish sabablarini aniqlash hamda ularni bartaraf etish yuzasidan zamonaviy tadqiq usullari va prinsiplari asosida nashrlar takomilini ta’minlovchi metodologik asoslarni ishlab chiqish dolzarb ekanini ko‘rsatadi.

Shoir lirik merosi matnshunosligi bo‘yicha ko‘plab tadqiqotlar amalga oshirilgan bo‘lsa-da, ularning amaliyotdagi o‘rni va tadriji etarli darajada o‘rganilmagan. Xususan, bu sohada eng ko‘p tadqiqot olib borgan olimlardan biri Hamid Sulaymon ilmiy va amaliy faoliyati natijasida erishilgan yutuqlar hamda nihoyasiga etmay qolgan ishlar tadqiq qilinib, Navoiy asarlari nashrlarini mukammallashtirish bo‘yicha yangi tekstologik texnologiyalar istifodasiga erishish yo‘lga qo‘yilmagan. Ta’kidlash lozimki, Hamid Sulaymon tajribalarini o‘rganmasdan shoir lirikasi tekstologiyasi rivojlanishini baholash va mavjud muammolarni hamda ularning echimlarini aniqlash imkonsizdir. Ayni ma’noda

“G‘aroyib us-sig‘ar” [2; 9–22]ning matniy xususiyatlarini tadqiq etishga qaratilgan ushbu maqolamiz ana shunday muammolar yechimiga bag‘ishlangan.

Biz o‘z maqolamizda “G‘aroyib us-sig‘ar” matnining Abduljamil kotib va Sulton Ali Mashhadiy kabi mashhur zarrinqalam xattotlar tomonidan ko‘chirilgan qo‘lyozmalar[3; 5–7] bilan qiyoslab o‘rganishda quyidagi matnshunoslik talablari va tartib-qoidalariga rioya qildik: 1) mumtoz asarlar tili bo‘yicha tuzilgan lug‘atlarning boy tajribasiga tayanish; 2) matnning mazmunidan kelib chiqish; 3) qo‘lyozmaga tayanish; 4) baytlardagi vazn, ichki-tashqi qofiya talabidan kelib chiqish; 5) eski o‘zbek tili me‘yorlariga amal qilish; 6) badiiy uslub talabidan kelib chiqish; 7) qo‘lyozmaning o‘ziga xos yozuv xususiyatlaridan kelib chiqish; 8) arab xat turlariga xos yozuv usullarini hisobga olish; 9) matn ichki mantiqiga asoslanish. Shunga ko‘ra, nashrda, qaysi bir nusxadan foydalanilgan bo‘lmasin, nuqsonlar yuqorida sanab o‘tilgan tamoyillar asosida aniqlab, tahlil qilindi.

“G‘aroyib us-sig‘ar” [2; 616] nashrlaridagi nuqsonlar har xil bo‘lib, bulardan ayrim misollarni quyidagi yo‘sinda ko‘rsatib o‘tish mumkin:

1. Matndagi bir qator so‘z va so‘z birikmalari matnshunos yoki noshirlar tomonidan noto‘g‘ri fahmlangan bo‘lib, joriy yozuvga boshqacha shaklda ko‘chirilgan.

Natijada, bunday so‘zlar o‘z asliyatdagi ko‘rinishini o‘zgartirib, boshqa ma‘nodagi so‘zga aylanib qolgan. Masalan, Navoiy “G‘aroyib us-sig‘ar” qo‘lyozmasidagi درياکش daryokash – «daryo-kush» [G‘S, 125], خمار xammor – «hammor» [G‘S, 220] shaklida xato yozilgan.

2. Matndagi bir guruh so‘z va so‘z birikmalari hozirgi yozuvga noto‘g‘ri o‘g‘rilishi natijasida ma‘nosiz shaklga aylanib qolgan.

Masalan, “G‘aroyib us-sig‘ar” qo‘lyozmasidagi قانع qone’ – «qonq’» [G‘S, 505], چغذ chug‘z – «chug‘d» [G‘S, 425], افتتاح iftitoh – «iftoh» [G‘S,15] tarzida xato yozilgan.

3. Tabdil jarayonida so‘z tarkibidagi x undoshi h undoshiga aylan-tirilib, yanglish tushunilgan va bilan imlo xatoga yo‘l qo‘yilgan.

Masalan, مخلوقات maxluqot – «mahluqot» [G‘S, 9], اخر axgar – «ahgar» [G‘S, 52], خط xat – «hat» [G‘S, 231] shaklida xato yozilgan.

4. Matnda bir qator so‘zlar joriy yozuvga noto‘g‘ri o‘g‘irilgan.

Masalan, اخر axgar – «ahgor» [G‘S, 52], غزاله كردار g‘azolakirdor – «g‘izolakirdor» [G‘S, 17], اعراب e‘rob – «i‘rob» [G‘S, 9], قپتان qapton – «qopton» [G‘S, 526], ايتميشام etmesham – «itmishom» [G‘S, 199], ايشنا ishna – «eshna» [G‘S, 549], عوض evaz – «avoz» [G‘S, 108] tarzida noto‘g‘ri ifodalangan.

5. Matndagi bir guruh so‘zlar hozirgi o‘zbek yozuviga turli imlo xatolar bilan ag‘darilgan.

Masalan, عمدان amdan – «amdon» [G‘S, 200], صحت دل افگار ليغ dilafgorlig‘ – «dilafkorlig‘» [G‘S, 216] ko‘rinishida xato yozilgan.

6. Nashrda ayrim turkiy, forsiy, arabiy so‘z birikmalari qo‘shib yozilgan.

Masalan, ضميران بوي zamiron bo‘y – «zamyuronbo‘y» [G‘S, 227] shaklida noto‘g‘ri yozilgan.

Afsuski, bunday nuqsonlar shoir asarlarning 2013-yil «G‘afur G‘ulom» nashriyoti tomonidan nashr etilgan o‘n jildlik «To‘la asarlar to‘plami»da ham takrorlangan [4; 804].

«To‘la asarlar to‘plami» nashridagi nuqsonlar har xil bo‘lib, ularni quyidagi yo‘sinda tahlil qilib o‘tish mumkin:

«To‘la asarlar to‘plami» dagi bir qator so‘z va so‘z birikmalari matn-shunos yoki noshirlar tomonidan noto‘g‘ri fahmlangan bo‘lib, joriy yozuvga boshqacha shaklda ko‘chirilgan. Natijada, bunday so‘zlar o‘z asliyatdagi ko‘rinishini o‘zgartirib, boshqa ma‘nodagi so‘zga aylanib qolgan. Masalan, «To‘la asarlar to‘plami» nashrlarida Qur‘oni Karimdan keltirilgan طرفت العين tarfat ul-ayn iqtibosi («Ko‘z ochib yumguncha», «U tarafdin bu tarafga qaraguncha») – «turfat-ul-ayn» tarzida yozilib, boshqa ma‘noni yoki tushunarsiz ma‘nolarni ifodalagan [G‘S, 245, 475, 514, 650], Yoki: صلا salo («chaqiriq», «murojaat»; «nido») – «solo» tarzida noto‘g‘ri yozilgan [G‘S, 335], تبعيت taba‘iyyat («qaramlik», «tobelik», «mutelik») – «tabiat» shaklida bitilib, «borliq», «tabiat» ma‘nosini ifodalagan [G‘S, 94] tarzida noto‘g‘ri yozilgan va boshq.

Xulosa qilib aytganda, mamlakatimiz mustaqilikka erishgach, yigirma jildan iborat Navoiy «Mukammal asarlar to‘plami»ning nashr etilishi, birinchi navbatda, Navoiyning boy adabiy, ilmiy merosini to‘liq xalqqa etkazishga imkon yaratdi. Ana shu majmua asosida yangi-yangi ilmiy tadqiqotlar yaratila boshlandi. Natijada, mustaqillik yillarida adabiyotshunoslik sohasining muhim bir qirrasini – navoiyshunoslik keng miqyosda rivojlana boshladi. Shoir asarlari kirill alifbosiga o‘girilishi bilan bir qatorda lotin yozuviga ham tabdil qilina boshladi va ularning ayrimlari mazkur yozuvda nashr ham ettirildi. Har bir yangi nashr oldingilaridan mukammal bo‘lishi lozim. Tayanch matnlarni yaratmasdan turib, ilmiy tekshirishlar olib borish qiyin. Shuningdek, shoir asarlari hanuz to‘la ma‘noda izohlar bilan to‘liq ta‘minlamagan. Bu borada, birinchi navbatda, XV asrning ikkinchi yarmidagi eski o‘zbek tilining holatiga asoslanish; ikkinchidan, Navoiy asarlari bo‘yicha nafaqat matnshunoslik, balki tilshunoslik nuqtai nazaridan amalga oshirilgan tadqiqotlarning boy tajribalariga tayanish lozim.

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