

boshqa xalqlar o'rtasida ham bor, jumladan ukrain manbalarida "санскрит-это древнеукраинский язык" deyilgan shiorsifat luqmalarni ham uchratganini eslatadi.

Yuqorida zikr qilingan fikr-mulohazalarga xulosa qilib shuni aytish mumkinki, sanskrit tilining yaralish makoni haqida aytilgan qarashlar turfa va bu borada aytilgan fikrlar avvalo olimlarning ixtisosligiga, qolaversa masalani mohiyatan tushunish qobilyatiga qarab turli xil talqin qilingan, ilmiy va mantiqiy asosli xulosalar qilingan.

Foydalanilgan adabiyotlar ro'yxati

1. Вигасин А. А. Историография Древней Индии // Историография истории Древнего Востока. — Т. 2. — Высшая школа, 2008.
2. Барроу Т. Санскрит. - Издательство Прогресс. - М.:1976.
3. Воҳидов Э. Сўз латофати. Ўзбекистон нашриёти. – Т.: 2018. -В.22.
4. Zaliznyak A.A. Ma'ruza konspekti. 2011 yil 11 fevral "Муми-тролль" maktabi.
5. Иванов В.В., Топоров В.Н. Санскрит. Издательство восточной литературы.- М.:1960.
6. Клёсов А.А. Происхождение славян.- М.: 2013.
7. Фольсом Ф. Книга о языке. Прогресс.- М.:1977.- С. 83.
8. Кочергина В.А. Учебник санскрита. – М.: 2015.- С.4
9. <https://www.youtube.com/watch?v=vM6R6xv-las>
10. <https://ru.wikipedia.org/wiki>

ТЕМУРИЙЛАР ДАВРИ ШЕРОЗДА ТУРКИЙ ШЕЪРИЯТ

Мўминжон Сулаймонов, Наманган давлат университети доценти. филология
фанлари номзоди

Резюме. Ушбу мақолада XV асрда Эроннинг Шероз шаҳрида яратилган туркий тилдаги бадиий адабиёт, жумладан, Ҳофиз Хоразмий ижодига мансуб марсия жанри таҳлил қилинган. Унинг адабиётимизда тутган ўрни ва роли ҳақида фикр юритилган.

Калит сўзлар: Эрон, Шероз, туркий адабиёт, мумтоз адабиёт, Ҳофиз Хоразмий, таржимаи ҳол, девон, тахаллус, жанр, газал, марсия,

ТЮРКОЯЗЫЧНАЯ ПОЭЗИЯ ШИРАЗА ВО ВРЕМЕНА ТИМУРИДОВ

Муминжон Сулаймонов, кандидат филологических наук,
доцент НамГУ

Резюме. В данной статье анализируются художественные произведения, созданные на тюркоязычном языке в XV веке в Иранском городе Шираз, а также жанр марсия, принадлежащего перу Хафиза Харезми. А также обсуждается о значимости и роли марсии в узбекском языке.

Ключевые слова: Иран, Шираз, тюркоязычная литература, классическая литература, Хафиз Харезми, биография, диван, псевдоним, жанр, газел, марсия.

TURKIC-SPEAKING POETRY OF SHIRAZ DURING THE TIMURIDS

Mominjon Sulaymanov, Candidate of Philological Sciences, Associate professor

Resume. This article analyzes examples of Turkish literature in Shiraz of Iran in XV century, and marsiya bay poetry Uzbek poet Hafiz Kharezmi and their role and importance at Uzbek literature.

Key words: Iran, Shiraz, literature bey Turkish, classic literature, Hafiz Kharezmi, biography, divan, pseudonym, genre, gazel, marsiya.

It is known from historical sources that when Shah Temur, the eldest son of Amir Temur, came to power in 1409, he moved the capital to Herat, the center of Khorasan. In the same year, one of Timur's grandsons, Iskander Sultan, ruled Sheraz, the capital of Persia, and operated from 1409-1414, hence he was called Sultan Iskander Sherazi. The author of the epic "Makhzan ul-asror" Haydar Khorezmi wrote under the patronage of Sultan Iskandar, according to Alisher Navoi's "Majlis un-nafois": "Sultan Iskandar Sherozi is also a grandson. The Tajammul of the kingdom, I would say, is a great deed of the salat itself. In his seven- or eight-year reign, he allegedly found three gangs. Mevlana Haydar is a Turk, his modi. For comparison, Navoi quotes a verse from Haydar Khorezmi's Masnavi, that is, his epic, and the feeling of Sultan Iskander, and considers the Sultan's poem to be more Turkic:

I compared it to the full moon,
He died less embarrassed.
I will give zakat on Tori's neck,
Yo Misrni, yo Aleppni, yo Rumi.

Haydar Khorezmi's epic "Flower and Navruz" was attributed to Mevlana Lutfi, and in 1996, after the discovery of Sheikh Ahmad Tarozi's literary work "Funun ul-baloga", this issue was clarified.

For 21 years after Iskander Sultan, Ibrahim Sultan (1394-1435), the youngest son of Shahrukh Mirza, ruled in Sheroz. During the reign of Ibrahim Sultan (1414-1435), science and art also flourished. Jaloliddin Juraev, a textologist and source scholar, provides extensive information about the literary and cultural life of Ibrahim Sultan's time: "Under the auspices of Ibrahim Sultan, wonderful examples of Turkish and Persian literature were created and rare copies were copied. It is also known that he held regular literary conferences as a ruler and creator.

On the instructions of Ibrahim Sultan, Sharafiddin Ali Yazdi completed the work "Zafarnoma", which covers the history of the Temurids.

Thanks to the famous poet Hafiz Sherozi, Sheroz became famous as the land of poets. It is well known from historical sources that his work had a great positive influence on the literature of all the peoples of the East. Consequently, the fact that many artists used the pseudonym Hafiz after the poet also shows how strong this influence was. Professor Hamid Suleiman points out that it is also natural that dozens of poets have created under the name of Hafiz. But it was not known whether any of them wrote in Turkish. The discovery in 1975 of a manuscript by Hafiz Khorezmi, a poet who wrote poems in Turkish in the Salorjang Museum in Hyderabad, India, clarified the matter. This discovery was a miracle, a rare event in the history of our literature.

We know from the valuable information in Hafiz Khorezmi's divan that there were poets who wrote in Turkish in the palace of Ibrahim Sultan.

At that time, a number of articles were published about the discovery, composition, genre features, some artistic peculiarities of the poet's office. This literary heritage was popularized through several publications, even a certain part was translated into Russian and published as a collection.

Thus, even during the reign of Ibrahim Sultan, poetry continued to be written in the Turkic language in Sheroz, the land of poets, and Turkic-speaking poets were encouraged.

This opinion is confirmed by the following verses of Hafiz from Khorezm.

Gulistan face, O drinker, your love is my soul.

My body is my body, the period is Ibrahim Sultan ...

Praise be to the One who created you,

In the time of that sultan, this Hafiz was a ghazal khan.

Hafiz Khorezmi has 9 poems in the devon, in which we also find valuable information about the biography of the poet. Indeed, in the sixth and seventh verses, the poet's nickname and proportion are given:

The region is looking for cabbage,

Hafiz Khorezmi is the soul of Kirmoni.

If grace is a part of a word,

Ashurgay Hafizi The difference of Khorezmian poetry is shuarodin.

It is clear from the verses quoted above that the poet's pseudonym was Hafiz, and his relative was Khorezmi. In all his other poems, only the word Hafiz is mentioned as a nickname, but nowhere else is the Khorezmian ratio used.

We know that the poet's name is Abdurahim from the 6 Persian and 199 Uzbek ghazals in the divan, as Professor Hamid Suleiman also pointed out that Rahim or Abdurahim may be the name of a poet who has not yet chosen a permanent nickname.

May He have mercy on His servant,

The fan is the ancient slave Anga Abdurrahim.

The fact that the poet was born in Khorezm and became famous even in his homeland can be seen in several honors and awards:

Hafiz could not be equal in Khorezm,

If the Turks say he will be resurrected at this moment, Sanjari.

Or: Hafiz, if the people of Khorezm do not know your worth,

Azmi is fluent in Iraq, the tone is Sheroz etgasen.

It should also be noted that the poet for some reason dreamed or was forced to go to Sheroz. The following bytes prove our point:

Eltung to the Shiite Turks, this is my poem,

Hafiz bikin kalme on this type of surdum.

Perhaps Abdurahim's goal was to go to Sheroz, a relatively war-free country, and create. Perhaps he intended to go to the land of Hafiz Shirazi, whom he had eagerly accepted his nickname and considered himself a teacher, and to meet the poet there. However, there is no indication in the sources that the two Hafizs met. At the same time, it should be noted that not everyone was able to claim to be like Hafiz in Turkish poetry. It is known that Alisher Navoi, the "Sultan of Ghazal Property", thought about his masters in the ghazal genre and mentioned Hafiz Sherози along with Khisrav Dehlavi and Abdurahman Jami.

We have the opportunity to clarify the life of the Turkic-speaking Hafiz of Khorezm and the relatively precise conclusions about when his *divan* was formed by studying the only march in his lyrical heritage. The pioneer of the poet's office is Professor H. According to Solomon, this lament is different from other poems in the *devon*.

It is known from Mars that the poet wrote a lament in honor of the death of the poet Sultan, who was alive in 1435, the same year that the ruler of Shiraz, Ibrahim Sultan, died. Marcia consists of 93 bytes (186 lines) and is written in ramal (foilotun foilotun foilotun foilun). Marcia is reminiscent of 9 ghazal forms of 10 bytes. It should only be noted that point 7 is 12 bytes and point 8 is 11 bytes. It can be said that the poet chose a form similar to the composition. Marcia is skillfully written in accordance with the requirements of the genre, starting with the following byte:

Don't look for frogs in this unfaithful fan world,
Do not seek treatment after the pain has subsided.

Marcia ends with the following prayer verse of the poet:

Hafiz's prayer, O Karim,
Give a share of your gratitude, sansan chu rahmonu rahim.

Professor Hamid Suleiman expressed the valuable opinion that the *devon* manuscript could be an autograph, as this march was later copied with another *dashat* and added to the *devon*.

Consequently, we conclude that the poet's office was arranged until 1435. It should be noted that the poet's lament was published by Turkish scholar Recep Toparli in the Hafiz Khorezmi office published in Ankara in 1998.

The poet's lament, as noted above, was written in 2015 by J.W. It was published by Juraev in *Sharq Yulduzi* and *Sharqshunoslik* magazines.

It is clear from the following verses that Hafiz Khorezmi's lament was written in honor of the Timurid prince Ibrahim Sultan, who died in 1435:

Fathu nusratlig ul Ibrahim Sultan qandadur
Who, in spite of the hardships, are in the blood of the livers.
Where is Qurrat ul-same Shah Shahrukh Khagan,
Malik ul-mulki Sulayman, where is the owner of the decree?

The poet also says that Ibrahim Sultan had a son named Abdullah and that the prince should be remembered when he did not find the Sultan.

Chun erur is a monument to Prince Abdullah himself,
If you do not find what you are looking for then just ask.

Of course, the name of Ibrahim Sultan should also be remembered when remembering the princes and kings who lived in the past and whose names were famous.

Ashnugu princes and kings,
Remember the name of Adil Ibrahim Sultan.

The prince named Abdullo, mentioned in Mars, was born in 1433, and in 1450, when Abdullatif Mirzo, the son of Mirzo Ulugbek, was killed, he ascended the throne of Samarkand. His reign did not last long: in July 1451 he was killed in a battle with Sultan Abu Sayyid Mirza (1424 - 1469) in the Bulungur steppe.

The poet, who considered himself the "Gazelle of the time of Ibrahim Sultan", undoubtedly wrote a lament in accordance with the traditions of that time. The exaggerated

allusions in Mars also correspond to the genre nature of the work. In particular, the following bytes are characteristic:

*We were slaves, and in the middle was the king,
Holi was happy, everyone was aware of her condition ...
... Sheep and wolves were brothers in her time,
Chun's justice was in doubt.*

Such verses can be seen in the poem of the poet's contemporary Sakkoki dedicated to Mirzo

Ulugbek:

*The people are sheep, the sultan is a shepherd or a wolf,
When the wolf died and the sheep listened, Chu Musotek doubted.
The spirit is the sheep, Sultan for the shepherd or wolf of
The wolf and the sheep would listen, and Musotek doubted.*

Hafiz Khorezmi's lament is the first example in the history of Uzbek literature created before Alisher Navoi. But none of the editions of the poet's poems included this lament.

As mentioned above, the literary scholar Jaloliddin Juraev in his article "The first lament in Uzbek literature" published in the 1st issue of "Sharq Yulduzi" magazine in 2016, gave detailed information about the poet's work, Ibrahim Sultan's enlightenment in Sheroz, as well as the text of the lament. also announced.

References

1. Жўраев Ж. Жўраев Ж. "Ўзбек адабиётидаги илк марсия" // "Шарқ юлдузи" журнали 2016. 1-сон 10-21-б. Яна. "Шарқшунослик" жур. 2015, 2-3-сонлар. 216-226-бетлар.
2. Из лирики Хафиза Хорезми. –Ташкент: Изд-во ЦККП, 1981. – С.120.
3. Навоий, Алишер. "Мажолис ун-нафоис" // МАТ, 13-жилд. - Тошкент: Фан. 1997. 165-бет.
4. Саккой. Танланган асарлар. –Тошкент: 1958. – Б.69.
5. Сулаймон Ҳ. Ҳофиз Хоразмий. Девон. 1-китоб. Сўз боши. – Т.: 1981. 3 -15 б.
6. Файзиев, Турғун. Темурийлар тақдири. //Мулоқот, 6-сон, 1991. – Б.72-74.
7. Хоразмий, Ҳофиз. Шеърятдан намуналар. //Адабий мерос, 1978. №3. – Б.23-44. Хоразмий, Ҳофиз шеърятдан. –Тошкент: Ўз КПКМ нашрети, 1980. – Б.120.
8. Хоразмий, Ҳофиз. Девон. 1- китоб. –Тошкент: Ўз КПКМ нашрети, 1981. 112-бет
9. Хоразмий, Ҳофиз. Девон. 2- китоб. 1981.226-бет.
10. Хоразмий, Ҳофиз. Қўлёзма фотокопияси. – Б.78.
11. Narezimli Hafiz'in divanı. - Ankara: Turk Dil Kurumi, 1998. 121-127-bet.
12. Шайх Аҳмад Тарозийнинг "Фунун ул-балоға" асари Эргаш Очилов томонидан нашрга тайёрланиб, "Ўзбек тили ва адабиёти" журналининг 2001, 2002-йиллардаги сонларида эълон қилинган.

ЗАМОНАВИЙ ИНГЛИЗ АДАБИЁТИДА ИЖТИМОИЙ МАҚОМНИНГ ЎРГАНИЛИШИ

Муҳаммедова Нилуфар Элибоевна

Ўзбекистон давлат жаҳон тиллари университети

PhD, доцент

Тел: 93 396 45 28 e-mail nilufarmuhammedova@yahoo.com

Аннотация: Ушбу мақоламизда биз Маргарет Дрэббл ижоди асосида XX аср охири Буюк Британия ёзувчилари асарларида қандай аёл образлари яратилганлигини ва унинг ижтимоий мақомини таҳлил этамиз. Адиба асарларида кузатишган ижтимоий мақом аёлнинг жамиятда ва оилада тутган ўрнини очиқ беришда муҳим аҳамият касб этади. Ижтимоий мақом орқали биз инглиз жамиятида яшаётган турли аёл образларини адиба асарлари мисолида таҳлил қиламиз.

Калит сўзлар: образ, ижтимоий мақом, услуб, асар, қаҳрамон, тақдир, компонент.

ИЗУЧЕНИЕ СОЦИАЛЬНОГО СТАТУСА В СОВРЕМЕННОЙ АНГЛИЙСКОЙ ЛИТЕРАТУРЕ

Муҳаммедова Нилуфар Элибоевна

Узбекский государственный университет мировых языков

PhD, доцент

Тел: 93 396 45 28 e-mail nilufarmuhammedova@yahoo.com

Аннотация Данная статья посвящена исследованию женских образов и их социального статуса, созданных в романах современных британских писателей XX века по мотивам произведений Маргарет Дрэббл. Вопросы социального статуса женщины, которые изображены в ее романах, играют важную роль в изучении роли женщины в обществе и семье. Автор рассматривает различные женские образы, описанные в романах писательницы.

Ключевые слова: образ, социальный статус, стиль, произведение, герой, судьба, компонент.

THE STUDY OF SOCIAL STATUS IN MODERN ENGLISH LITERATURE

Mukhammedova Nilufar Eliboyevna

Uzbekistan State University of World Languages

Associate professor, PhD

Phone number: 93 396 45 28 e-mail nilufarmuhammedova@yahoo.com

Annotation The presented article deals with the study of women images and their social status created in the novels of modern British writers of the XX century based on the works of Margaret Drabble. The issue of social status of women that are depicted in her novels play an important role in studying the role of women in the society and family. Different women images described in the novels of the writer will be the focus of analysis.

Key words: image, social status, style, novel, character, fate, component

Ҳозирги замон жаҳон адабиёти тарихни, ҳозирги замонни, инсониятнинг келажагини ва маданий, маънавий юксалиши жараёнининг ютуқлари ва камчиликларини ўзида ифодаловчи соҳа ҳисобланади. Замонавий чет эл адабиётининг долзарб мавзуларидан бири бу бадиий асарларда аёл характерининг ўзига хослигини очиқ беришдир. Ёзувчилар асарларида аёл образлари хулқ-атвори психологиясининг таҳлили ҳозирги кун жамиятида аёл мақомини аниқлашда муҳим аҳамият касб этади. Чет эл адабиётшунослигида замонавий инглиз адабиётида яратилган аёл образларига