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THE WAY OF RESEARCHING AND INTERPRETING TRAVELOGUES

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Nematova Hulkar Abdulbakiyeva

Doctor of philosophy (PhD) at Jizzakh State Pedagogical University, Uzbekistan

ABSTRACT

In this article, Gafur Ghulam's smaller two-part essays "Hoki Musallo" and "Takhti Safar" in the formation of the plot, the importance of the journey, the travel route, the unique skills of the author, his attitude to reality are combined in a single object, the sorting of facts according to the chosen route, their one or it is mentioned that the emphasis of this edge is clarified in the conclusion and assessment of the author.

KEYWORDS

Alisher Navoi, Babur, "Baburnoma", Afghanistan, travelogue genre, unique monument, guide, publicist, philosophical, visit, travel direction, place, tourist-author.

INTRODUCTION

Travel diaries intended for a wide readership must be written in an impressive manner, and the work should be believable and comprehensible when writing pictures of natural scenes, various events and people, which the creator personally observed and witnessed. For this, the artist should write only what he saw and experienced, without any exaggeration, as true as

possible, that is, in the form of an image close to real life. Because every sentence that is being written can become a source of evidence for studying the history of that place or another feature in the future. It is advisable for the travelogue author to be very meticulous and to have more or less information about the area he is visiting and getting to know, its

important aspects: historical monuments or famous people. It is natural that the reader is more interested in comparing the past and the present appearance of a certain place.

Gafur Ghulam, one of the leading representatives of Uzbek literature, has a travel essay in the nature of a travelogue, smaller in size, consisting of two parts. These articles called "Hoki Musallo" and "Takhti Safar" were published in the January 30, 1966 issue of "Sovet Uzbekistani" newspaper. It is included in the eleventh volume of the poet's twelve-volume "Collection of Perfect Works". Academician Naim Karimov writes: "Gafur Ghulam was hopeful about the breeze of "new life" that started in the 60s... In 1964, just two years before his death, he had the honor of going to Afghanistan and visiting the grave of the great Uzbek poet Alisher Navoi. He wrote after visiting Navoi's grave: "I am standing at the head of the Mazor with the sun shining on the path of my sense of clarity of heart..." [1.268]. The information of our esteemed scientist once again confirms the importance of the journey and travel route in the formation of the plot of Gafur Ghulam's essays "Hoki Musallo", "Takhti Safar". Russian scientist V.A. Shachkova in her article "Travel as a Genre of Fiction: Theoretical Problems" says: "The author chooses a travel route based on objective and subjective reasons: the author's purpose, interests, enthusiasm and aspirations." According to the chosen route, the work is filled with one or another facts.

Selection of these facts, emphasis on one or another edge of them is clarified in the conclusion and assessment of the author. In a word, only the route (direction of travel) forms the plot of the entire work" [2.280], he says. It is known that Gafur Ghulam Navoi's works are scientifically based on his many researches that they are "guiding stars" that lead humanity to the great path of perfection. He created a prose description of the epic "Farhad and Shirin" with great effort. Encyclopaedia, universal content and essence, deep anthropology, research and interpretation of the great thinker's creations have been lifelong skill lessons for Gafur Ghulam. Academician Naim Karimov noted that Gafur Ghulam's great love and respect for the genius of Navoi made him choose to travel to Afghanistan. The destination is clear: Afghanistan, Herat, and the goal is to visit Navoi's tomb. Visiting the places where the great thinker was born, visited and stepped.

The theoretical opinion put forward by the Russian scientist Shachkova was proved in both works of Gafur Ghulam, "Hoki Musallo" and "Takhti Safar". "Hoki Musallo" begins with a description of the geographical location of Herat, one of the ancient cities of Central Asia. The roads stretching from the Caspian Sea to the Indus River, from the Gulf of Iran to the Amudarya River cross each other in Herat, the author says. Such a strategic specificity of the location of the city, according to the tourist-author, has stimulated the

appetite of conquerors in all times. "It was captured and destroyed by the Arab-Islamic invaders in the VII-VIII centuries, and by the army of Genghis Khan in 1222. For example, they say that before the invasion of Genghis's army, more than one million people lived in Herat. Genghis's troops put this large population to the sword and massacred them. In 1383, Temur conquered it. He also did not remain behind the Arab and Mongolian invaders before him. He destroyed Herat, destroyed it, looted it, massacred its people. However, Herat, which suffered from multiple disasters, began to recover during the reigns of Temur's son Shahrukh and Husayn Boykara (1408-1507). It has become one of the most beautiful cities in Asia" [3.378].

At this point, let's pay attention to Babur Mirza's information about Herat. It is said in "Boburnoma": "The time of Sultan Husayn Mirza was a strange time, the people of Fazl and Benazir were in Khurasan, especially the city of Hiri. Everyone had a job to do, and I was motivated and motivated to complete the work... and there is no such city in the residence of Hirykim, and in the time of Sultan Husayn Mirza, the beauty and adornment of Hiri was made by ten, maybe even twenty, under the control and discretion of Mirza. [4.159].

One was created in the 16th century, the other was created in the 20th century, and there are commonalities and similarities in the information about the history of the same city, as well as there are

specific, internal differences. From the 16th century Babur Mirza highly appreciated the history of Herat, the role and importance of Timurid rulers in its development and rise, in "Hoki Musallo" written in 1964, Gafur Ghulam had to put his travel memories into the ideological framework of the Shuras. Amir Temur's merits in history were evaluated biasedly, and at a time when prohibitions and pressures of the autocratic regime with the label of "feudal invader" intensified, Gafur Ghulam had to see Amir Temur along with Genghis Khans. Husayn Boygaro's great service in Herat's economic, cultural and spiritual development, recognition at the level of "ajab zamone" is mentioned only in one place of the essay. After all, it was impossible not to read "Boburnoma", an encyclopedic poet like Gafur Ghulam. As we have seen above in the information in it: Khurasan, in particular, Herat flourished during the reign of Sultan Husayn Boygaro and turned into an incomparably beautiful city of the inhabited part of the earth. While talking about his restlessness with particular pleasure, Babur Mirza admits that he has prospered ten, maybe twenty times, along with Herat's decorations, due to the efforts and initiative of Sultan Husain Mirza. Gafur Ghulam refrains from mentioning both "Boburnoma" and its author, let alone citing these historical facts in "Hoki Musallo". Because, as we mentioned above, the existing ideology had a half-hearted relationship with both Amir Temur and Babur Mirzo, who were at the turning points of our national history. Now, let's pay attention

to the 21st century travelogue: Kamchibek Kenja's travel memoirs entitled "In the footsteps of the greats": "The city (Herat - N.H.) first served as the capital of Mironshah, then Shahrukh, Abu Said, Sultan Husayn Boykara and other Timurid rulers. In these times it is more developed. It has become a major trade, craft and cultural city of the Middle East. Healthy, beautiful buildings and structures were built. Famous poets, thinkers, scientists, painters such as Abdurahman Jami, Alisher Navoi, Hafizi Abru, Mirkhand, Behzod lived and worked in Herat's heyday. "Unfortunately, after the death of Sultan Husayn, Herat changed hands again and began to lose its prestige," [5.81] - writes the tourist-author.

Kamchibek Kenja was able to stand in the position of a writer who achieved the freedom of pen, freedom of creativity, and independence of thought in this work, which highlights the impressions of the 3rd trip to Afghanistan of the international expedition named after Babur, which was organized with the great spiritual-educational-scientific purpose with the honor of independence. Kamchibek Kenja proves the truth of what Babur Mirza said about the virtues of the people of Herat, the Benazir people, on the example of Kamoliddin Behzod, and writes: Kamoliddin, the son of a poor craftsman who lived in Herat in the 15th century, grew up as an orphan. Mirak Naqqosh, the librarian of Sultan Husayn Boygaro library, noticed his artistic talent and took him under his tutelage. Behzod studied

and incorporated the traditions and creative achievements of the painting schools of Azerbaijan (Tabriz), Khurasan (Hirat) and mainly Movarounnahr (Bukhara). Under the guidance and care of Sultan Husayn Boykara and Alisher Navoi, he reached the perfect level of fine art. After all, those two persons (Sultan Husayn Boygaro and Alisher Navoi - N.H.) were impartial and generous patrons and mentors of art, artistry, spirituality and enlightenment" [5.83].

In his travelogue, Kamchibek Kenja gave information about Kamoliddin Behzod, who was praised as "Moni Soni" in the East and "Rafael of the East" in Western art studies, and for 70 years the Shura policy did not allow him to tell the interesting truth, which was kept in the black box of ideology: the cooperation of Sultan Husayn Boykara and Alisher Navoi, the great He thought with great satisfaction and pride about the benefits and interests of his friendship. At this point, it is worth recalling the opinion of the Russian scientist V.M.Guminsky: "In addition to knowledge and learning, travelogues can also promote aesthetic, political, journalistic, philosophical and other tasks" [6.314]. Because the information that enriches the reader's intellect in both "Hoki Musallo" and "In the Footsteps of the Greats" that we are analyzing, at the same time opens the way to a number of aesthetic, political, and philosophical observations made by the Russian scientist, and serves to reveal a number of other tasks of the travelogue genre. .

Gafur Ghulam writes: "Especially his land called Hiyoban, located at the foot of Mount Mukhtar (of Herat - N.H.) and the area called Musallo (Prayer) developed there became world famous... the many buildings built by the great Alisher Navoi on the land of Musallo is highly commendable. He built a large mosque here. Dar ul-Huffaz (Madrasah of the Elderly). Dor ush-shifo (Healing House) was built. This Dor ush-shifo alley was built in a very pleasant place with clean air, and the Injil river flowed around it... Another of the buildings built by Navoi at his own expense is the Ikhlosiya house and the Ikhlosiya madrasah" [3.378]. Gafur Ghulam introduced to the reader the genius of Navoi, who considered doing good to the environment, serving the future of the nation, and easing people's problems as the highest form of humanity, this introduction directly goes hand in hand with information about the history of Herat.

Минг афсуски, “ўзингдан чиққан балога...” деганларидек, 1887 йилда икки афғон шахзодаси сардор Дўстмуҳаммадхон билан сардор Аҳмадхон ўғли Шаҳнавозхон ўртасидаги тож-тахт талашишида замонасининг энг даҳшатли тўпларидан бири – “Зилзила” замбараги орқали ваҳшийларча Мусаллони тўпга тутдилар. Сайёҳ-муаллиф чуқур алам, катта бир ачиниш билан ўзак қирққан бу ёвуз, жаҳолатпарастларга қарата Ҳирот бошига келган бу харобаликни ҳеч қайси босқинчи: на араб, на мўғул, на Темур қилолган эмас, дейди. Мана шу жойда

сафар таассуротлари, асар сюжети яна Навоий билан боғланади. Бу боғланиш ўқувчига гўёки, ўлимдан кейин ҳам, жисман йўқликдан кейин ҳам, инсон қандай қилиб ҳаётда қолиши мумкин, деган саволга жавоб беради. Сайёҳ-муаллифнинг гувоҳлик беришича, Мусалло бошига тушган мана шу 1887 йил харобалик ҳолатигача Алишер Навоийнинг Масжиди жоме, Дор уш-шифо, Дор ул-хуффо, Ихлосия ва бошқа мадрасаларида ўқишлар давом қилган, мударрис ва талабаларга вақф пуллари мукамал етиб турган. Демак, Навоий ўз амали билан ўлимидан сўнг ҳам яна тўрт аср ўзининг саховат қўлини инсониятга чўзиб турган, у Мусаллода тирик одамдек юрган, тирик одамдек моддият яратган. Ватандошларининг корига худди ҳаётлигида бўлганидек собит туриб яраган. Сафарнинг энг драматизм ва фожеий таассуротлари Ғафур Ғулом тарафидан шундай битилган: “... ўнг-терсига қарамай Мусаллони тўпга тутдилар. Жаҳон меъморчилигининг ноёб обидаларидан бўлган Мусаллодаги барча иншоотлар: масжидлар, жомелар, мадрасалар, саройлар, мақбаралар, нимаки бўлса, ер билан яксон қилинди. Мусалло, чинни пиёладай тошга урилиб, парча-парча қилинди. Темур авлодлари ва Ҳусайн Бойқаро хонадони ётган Даҳмаи шоҳон, Алишер Навоийнинг қабри – ҳаммаси тўпнинг ўтли нафасидан емирилиб ташланди. Жаҳонга машҳур Мусалло ерида қаққайиб қолган, ярми учган, калласи йўқ, хароб минораларни кўрасиз, холос” [3.381].

“Ҳоки Мусалло” сафарномасидаги бу сатрларни ўқир экансиз, беихтиёр Абдулла Ориповнинг “Айтишув” шеъридаги “дунёни порох тўла хум устига ўтқазган” ёвуз авлод қиёфаси кўз олдингизга келади. Маълумки, Афғонистон образли қилиб айтганда, шоир таъкидлагандек, ҳали-ҳамон порох тўла бочканинг устида. Ғафур Ғуломдан кейин 36 йил ўтиб Афғонистонда, Ҳиротда бўлган Қамчибек Кенжанинг “Ҳинд сориға” сафарномасида шундай сатрлар бор: “Тарихда Мусалло ансамбли деб аталган бу қутлуғ масканни “ўраб” Ҳиротни гўё дунёга кўз-кўзланаётгандай кўкка бўй чўзган салобатли, нақшинкор миноралар ҳам инсонлар “талашуви”дан қаттиқ озор чеккан – замбарак ўқлари айримларини тешиб ўтган, баъзиларининг уч қисмини юлиб кетган, биттаси эса умуман йўқ – ер билан яксон қилиб ташланган эди. Ансамбл таркибидаги гўзал ва ранг-баранг обидаларсиз миноралар ёниб кетган уйларнинг мўриларидай файзсиз сўппайиб туради...” [7.46].

Турли даврларда, турли миллий адабиётларда яратилган сафарнома жанри намуналарини кузата туриб, ҳар бир адабий жанрнинг таянч асоси бўлганидек, сафарноманинг ҳам аниқ йўналтирилган мақсад-моҳияти борлигига амин бўлиш қийин эмас. Бу-саёҳатчи тарафидан кузатишган “ўзга” ҳаёт манзараларидир. Саёҳат йўналиши, саёҳатчининг мақсади, ниятига кўра бу “ўзга” ҳаёт манзаралари исталган жабҳада ўрганилиши, кузатилиши,

ёритилиши мумкин. Бу жараёнда “саёҳатчи-муаллифнинг вазифаси эса кузатув жараёнида тўпланган ахборотларни, фактик маълумотларни ўзининг субъектив дунёсидан ўтказиб, шахсий таассуротлари билан тўйинтириб, тўлдириб ўз ўқувчисига узатишдир” [8.14].

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