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Epistolary genre in Eastern classical literature

Gulchin Sofieva¹

Abstract

Epistolary genres (Greek epistole - letter) are a special form of literature embodied in texts “in the form of letters, postcards, telegrams sent to an address to convey certain information.” Writing is an ancient popular epistolary genre. For people separated by a long distance, correspondence was the only means of communication. Over time, fixed etiquette formulas specific to certain types of letters (business, personal, etc.) were developed. Correspondence with relatives, acquaintances, friends, colleagues, etc. was conducted between Today, epistolary genres are experiencing hard times. This is primarily due to the development of scientific and technical progress and the increasing importance of oral speech. The distance communication function includes phone calls, correspondence on social networks, communication via e-mail, etc. took it upon himself. Paper letters in the usual format are used very rarely, in most cases as a business document. On the one hand, technical innovations expand the possibilities of communicators: the processes of transmitting and receiving information are significantly accelerated, the interlocutors’ time is saved, it is possible to add photo, video and audio materials to the message, and conduct a dialogue.

Key words: *Epistolary genre, writing, letter types, communication function, business document, technical innovations.*

Introduction

Derived from the root ketb meaning “to write” in the dictionary, it means “what is written”. However, the Arabs mostly use the words kitâb, risâle, ahd, testament and sahîfe instead. In addition to this, the names of written documents such as “ihbarnâme, temliknâme” were made with the word nâme from Persian in Turkish. If the person who wrote the letter makes some requests from the addressee, such

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letters are called wills. In this respect, the letter that a person leaves to his relatives in the event of his death, containing his wishes for the sharing and disposition of his property, is also called “testament” or “testament”. In addition, letter is a type of literature (mektûbat, ünşeat, resâil). Based on various verses, the Qur’an can be accepted as a collection of letters containing the orders and warnings of Allah Almighty to His servants.

The oldest letters surviving today, BC II. These are letters written on clay tablets in cuneiform writing and sealed in clay envelopes, sent between Kültepe (Kaniş-Kārum) near Kayseri and the city of Assyria in Mesopotamia at the beginning of the millennium BC. Some letters are also mentioned in the Bible. The oldest of them is St. These are the writings of David and Suleiman, mostly about the construction of Masjid al-Aqsa and the Palace of Suleiman. A large part of the New Testament consists of invitation letters sent by Paul, Peter and John to various nations [Concordance to the Good News Bible, 1959, 668]. In the Qur’an, as in the Bible. A letter (kitâb) written by Solomon is mentioned. This letter is a letter sent to the queen of Sheba (Belqis), calling her people to give up worshipping the sun and obey Allah and Solomon. It is understood from the expressions conveyed from the mouth of Belkis in the Qur’an that the letter begins with the basmala (an-Naml 27/28-31). In the Arabs, the first to start the tradition of starting the letter in the name of Allah is Umayya b. It is rumored that he was Abu’s-Salt. Umayya started his letter with the expression “bismikellâhümme” [Kalkaşendî 1977, 480]. The Messenger of Allah also put this phrase, which is in accordance with the creed of tawhid, at the beginning of his letters in the early periods. Later, he used the expressions “bismillah” inspired by the 41st verse of Hud surah, “bismillâhirrahman” inspired by the 110th verse of the Isra sura, and “bismillahirrahmânirrahîm” inspired by the 30th verse of the Neml surah [Ibn Sa’d 1976, 263-264].

While there are those who understand the adjective “kerîm”, which determines the quality of the letter written to Belkis in the 30th verse of the chapter of Neml, with the apparent meaning such as “beautiful, valuable, important”, there are also those who interpret the letter as sealed. Sealing the letter has been a tradition since the day the letter first appeared. The bottom of the letters written on parchment, such as tablet letters and their envelopes, and the mouths of the cases in which they were put in rolls were also sealed. When the Prophet wanted to send a letter to the Persian kisra, he was reminded that the Persians did not read unsealed letters, and

he acquired an agate seal on which “Muhammad Rasûlullah” was written. Abdullah b. Abbas likens the unsealed letter to the fal-kumar arrow (*gufl*), which has no sign, that is, useless (Ibn Abdûrabbih, IV, 281). Afterwards, it was customary for people to sign letters they wrote to each other. Official letters, on the other hand, continued to be sealed - or marked with a special sign-even if signed by the authorized person. Another point that draws attention in the story of Süleyman – Belkıs is that the letter in question was taken by a bird. Pigeons have been used to send letters since ancient times. Muslims also followed this tradition and used homing pigeons (*al-hammâmü’z-zâil*, *al-hammâmü’l-havadî*) to deliver the letter quickly. The letters were written in gubari calligraphy (*kalemü’l-cenah* “wing writing”) on small-sized thin parchment so that they would not give weight to the pigeon, and these were sent two hours apart.

Private letters are private in the Muslim tradition. The Prophet points out that it is a sin for a person to look at the letter of his believing brother without the permission of the owner (Abu Dâvûd, “Vitir”, 23; Taberânî, *al-Mu’cemü’l-kebir*, X, 320; Hakim, IV, 300-301). However, in cases such as the possibility of informing military secrets and espionage activities, this privacy is removed. As a matter of fact, Hatib b. Abu Beltea’s letter, the woman who took him was caught on the way (Bukhari, “Isti’zan”, 23) and upon this incident, the verse that forbids those who are hostile to Allah and believers to be friends and to give secrets to them (*al-Mumtahine* 60/1) was revealed. In jobs that required secrecy, letters were written by secret clerks, and care was taken not to open them or pass them into the hands of others. In particular, some measures have been taken to protect the privacy of political letters and transactions or to prevent their falsification.

The Prophet sent many letters to his friends, army commanders and foreign statesmen. Besides his revelation scribes, he had scribes and translators who wrote his official correspondence. Most of the letters sent were written for the purpose of invitation to Islam. Among them, Bukhari gives the letter he sent to the Byzantine Emperor Herakleios in the chapter he opened on the method of writing letters to the People of the Book [“Isti’zân”, 24]. The Messenger of God started his letter with basmala, and after explaining his name and stating his qualification as a servant and messenger of Allah, he mentioned the name of Heraclius. By the way, it is noteworthy that he aimed to emphasize that the real owner of the property is Allah, by addressing him as “the elder of the Greeks” instead of “malik”. Then

comes the salutation chapter; however, since the addressee is not a Muslim, he gave the greeting, which means prayer, with the general expression “to those who have attained the right path”. At the end of the letter comes an invitation to Islam, which is the main purpose of its writing. Because the addressee is a Christian, the 64th verse of the chapter of Al-i Imran, which invites Muslims to a common word, that is, to the unity of Allah, has been included. The letter of the Prophet is short and concise, since it does not include unnecessary expressions. Some of his letters have survived to the present day; Among them, what they wrote to Mukavkis and the false prophet Musaylime are preserved in the Topkapı Palace Museum.

The Messenger of God and Hulefâ-yi Raşidîn gave great importance to the beauty and style of writing in their official correspondence. The Prophet wanted the person writing the letter to start with his own name and ground the letter he wrote, and stated that this would make the job easier [Taberânî 1983, 38]. While there are those who interpret the expression “grounding” in the hadith as a metaphor for addressing the interlocutor with humility, there are also those who understand it as preventing the dispersal of the excess ink in the writing by soaking it into the soil [Mubârekfûrî, VII, 410]. It is understood from the different narrations of the hadith that this second interpretation is more correct. As a matter of fact, it is known that chalk powder was sprinkled on the writing until the blotter was used. The administrators were asked to pay attention to the spelling of the letters. As a matter of fact, when Omar saw that “min Abu Musa” was written instead of “min Ebî Musa” in a letter he received from Abu Musa al-Ash’ari, he ordered him to punish his clerk [Belâzürî, 497; Beyhakî, II, 258]. There is no doubt that there were some difficulties due to correspondence in the periods when the Arabic script was newly developed and when there was no point and movement. Osman’s clerk, Mervân b. The reason given is that a letter he dictated to the referee was misunderstood because there was no dot or movement, or that Marwan deliberately wrote a letter that had a different meaning from the caliph’s mouth [Taberî, Târîh, II, 662]. Probably due to such reasons, the barîd organization was established in an early period with the resâil and inşâ divans.

1. The epistolary genre in Arabic literature.

The most common word used for letters in Arabic literature is risala. In addition, words such as *kitâb*, *hâtâb*, page, word, makâle, language, ma’luke, alûk, meyâmir were also seen in the same position. It is more common to call official treatises in letter form and

long treatises as books. The plural of risala meaning "letter, booklet" is resâil, and the plural of treatise meaning "transmission of information and news from one person to another" (embassy, message) is *risâlât*. The Qur'an, there are the words risala and risala, which express the transmission of information, news, orders and prohibitions belonging to Allah to the servants. The person chosen by Allah to fulfill this duty is also called.

Umayyad Caliph Hisham b. It is recorded that it started during the reign of Abdülmelik (724-743). Sâlim Ebu'l-Alâ, one of the first scribes of the Umayyads, used the word risâle in the translation of the written document that Aristotle sent to his student Alexander the Great, containing information on how to govern the cities he conquered, from the Greek original, and called it "Risâletü Aristotâlis ile'l- Iskender gave the name "fi siyâseti'l-müdün". In his eulogy to the first Abbasid caliph, Ebü'l-Abbas es-Seffâh, the poet Abu Dülâme mentions a treatise belonging to the leader of Banu Asad, written by a scribe. Later, the meaning of the pamphlet as "a means of conveying information and news in writing" became widespread; It is rarely used in the first sense [Yakut 1909, II, 4-5; VI, 106, 166]. The name of the monograph booklets written in the form of articles on scientific and literary subjects is given the name of risale because the first examples of these were written formally in the style of letters and they were prepared upon request and sent to the relevant person. This feature is clearly seen in the epistles of Câhiz, one of the first examples of this type.

Since the letter is at the forefront of the composition types in Arabic literature, the basic features of a literary letter are that it is written in a natural, plain, fluent but literary expression, in accordance with the understanding of the person addressed and his social position, away from unnecessary lengths and artificial expressions [Ahmed al-Hâşimî 1965, 44-45]. The artistic value of a literary letter is based on arts such as metaphor, simile, metaphor, allusion, and tauriye, which add depth and descriptive power to the expression, especially internal rhymes (seci). In this respect, Ibn Tabâtabâ, who draws attention between the literary letter and the eulogy, sees the literary letter as a free meter, converted into prose (mahlûl) ode, and the eulogy as a treatise converted into poetry (ma'kûd), and says that the parts, rhetoric subtleties and methods of both are similar to each other (‘İyârü’s). -şi’r, pp. 6-7). Ebû Hilal al-Askerî sees similarities between the sermon and the literary letter at these points [Kitâbü’ş-Şinâ’ateyn 1952, 136].

Contemporary scholars' letters are private-official, literary-non-literary, didactic and cliché letters, scientific, competent and regular letters, political, social, legal, commercial, religious, personal letters, prose and verse letters, short, medium and long letters. they have obeyed. In the classical classification, two basic categories were determined for Arabic letters, namely "*ihvâniyyât*" and "*dîvâniyyât*". It is necessary to add scientific treatises to these.

Ikhvaniyyat type letters are private correspondence between friends and relatives. Its subjects are the events of normal life such as birth, marriage, holiday and success celebrations, condolences, thanks, gift giving. In these, nostalgia is expressed with feelings such as love and longing for the person addressed. It has been deemed appropriate to use the long writing style (*itnab*) in such letters to describe the emotions. Since distances and long separations weaken the bonds of friendship and love, the letters received in these situations are seen as the most important factor that saves, maintains and strengthens the friendship as the proxy of the distant friend and the witness of loyalty. Writers before Kalkashendi mentioned several types of *ihvaniyyat* such as celebration, condolence, gift giving and showing compliments. Kalkashendi, on the other hand, determined seventeen categories for *ihvaniyyat*. These include requests for mediation, love, longing, invitation to visit, love, marriage proposal, declaration of apology, thanks, reproach, asking about the condition of the patient, conveying news. Letters written about private affairs between high-ranking statesmen such as caliphs, vizier and amir and those under them were also included in the *ihvâniyyât*, but they were seen as *ihvâniyyât* similar to official letters. While the majority of the letters written in prose form the *Ikhvaniyyat* type, there are also letters written in prose-verse and only in poetry. This type constitutes the first part of the letters exchanged between Abu Ishaq al-Sabi and Sharif er-Radi [Resâ'ilü's-Şâbî ve's-Şerîf er-Rađî, 1968, 62]. Narration in private letters.

As in other types of construction, letters also have introduction (*bidayet/sadr*), development (*mavzû*) and conclusion (*final/hatime*) parts. In correspondence among Muslims, the letter starts with a short *hamdele* and sometimes a *salvele* after the *basmala*, and then the main subject of the letter is passed. In contrast to this standard starting form seen in eastern letters, Andalusian letters usually begin with a prayer or a verse to the sender, or a direct introduction is made to the subject. These stereotypes do not exist in correspondence between Muslims and non-Muslims. In them, it begins with an

expression such as “This is a letter from so-and-so to so-and-so...”. The letters are mostly written with a prayer cliché, sometimes with verses, hadiths, poems, proverbs, etc. appropriate to the content. ends with. There are similar clichés in the sections of official letters (*dîvaniyyât*). In 90 (709), the governor of Egypt, Kurre b. The fact that these clichés were seen in Sharik’s letters indicates that there were clichés with the letter writing tradition in Arab society long before him [Becker 1906, 92-94].

The name *Dîvaniyyât* (*resâilü dîvaniyyât*) was given by Muâviye. He received it from *Dîvânü’r-reşail* (*Dîvân-ı İnşâ*), who was responsible for preparing the official correspondence of the state, which took place in the time of Abu Sufyan (661-680). However, since all the letters of the administration did not come from this divan, the term “official letters” (*resail officialyye*) was considered more comprehensive for the letters related to the state, administration and government affairs. These are administrative, political, judicial, judicial, legislative, economic, etc. Appointment-removal, *ijazet*, oath, celebration, peace, allegiance, *iqta*, testament, *mahr*, *tazkire* letters, *ahidnâme* written for the heir to the heir, trust given to an enemy or rebel, celebration of war or victory, threatening letters written for rebels, They are official letters such as declaration letters (*menşûrât/ edicts*) containing public statements. *İbnü’n-Nedîm* not only mentions many examples of such letters determined according to their subjects, but also records thirty types of letters from Kalkashendi *Dîvânü’l-inşâ*. In *Dîvaniyyât*, it is seen that a high level of literary language is used in addition to the subtle diplomacy style of today’s administrative letters. The letters of *dîvaniyyat*, written by the writers and scribes such as Abbad, Kādî al-Fâzıl and İbn Nübâte, have been evaluated as examples of construction at a high literary level by the scholars of literature and rhetoric. The best of them were kept as examples in the divan, and such official and literary letters were read to the public, their contents discussed and interpreted.

The art of writing a literary letter is called “*teressul*” (*Sinâatü’t-teressul*) and the writer is called “*müteressil*”. The members of the *Dîvân-ı İnşâ* would be chosen from among the authors and authors with the highest literary style. III. From the middle of the (IX.) century, handbooks began to be written for the clerks who would work at various levels of the state. İbn Kutayba’s *Edebü’l-kâtib*, İbn Ebû Tahir Tayfur’s *Kitâbü’l-Mansûr ve’l-manzûm*, Ebû Bekir es-Sûlî’s *Edebü’l-küttâb*, İbn Halef’s *His Mevâddü’l-beyân*, al-Meşelü’s-sâ’ir fî etab’l-kâtib ve’s-şâ’ir and al-Miftâhu’l-münşâ li-ḥadîkati’l-inşâ

of Ziyâeddin İbnü'l-Esîr, Hüsnu't-tavessul to şinâ'ati't-teressul by Şe-hâbeddin Mahmûd al-Halebî, et-Ta'rîf bi'l-muşţalaḥi'sh-sharîf by Ibn Fazlullah al-Omerî and its commentary, Ibn Nâzırülceyş in Teşķîfü't-Ta'rîf is one of such works. With its fourteen volumes, the most comprehensive of such works is Kalkaşendi's Şubḥu'l-a'sâ fî şinâ'ati'l-in-şâ [İbn Fazlullah, 1992, 245]. In the mentioned works, the necessity of having a high-level literary and eloquent style, as well as a wide culture, scientific and literary formation information that must be read and memorized in order to grow up, moral virtues desired to possess, various personalities, and how the beginning, conclusion and content of the letters to be written to the authorities, the adjective, nickname and imprint clichés to be used for the administrators at various levels in the addresses, the principles of composition and spelling, the calligraphy and types, the letters and their qualities, the quality of the paper to be used in the letters, the types of pen and dipstick, ink, inkwell etc. It includes detailed information on the subject and various letter samples.

A large number of letter collections belonging to old and new times have been created. Of these, Ahmed Zekî Safvet's Cemheretü resâ'ilî'l-'Arab (I-IV, Cairo 1971) includes letter samples from the early periods of Jahiliyya, sadr-i Islam, Umayyad and Abbasids. Apart from this, Muhammad Kurd Ali's Resâ'ilü'l-bülegâ, Fâyiz Abdünnebî Felâh el-Kaysî's Edebü'r-resâ'il fi'l-Andelüs fi'l-ḳarnî'l-hâmisî'l-hijrî can be mentioned. In addition, among the old ones, Câhiz, İbn Hazm, İbn Zeydûn, İbnü'l-Mu'tez, Ebû Bekir el-Hârizmî, Bedîüzzaman el-Hamedânî, Ziyâeddin İbnü'l-Esîr, Ebü'l-Alâ el-Maarri, Ebû İshak es-Sâbî, Şerîf er-Radî, Şerîf el-Murtazâ, Sâhib b. Abbad, Ebü'l-Fazl İbnü'l-Amîd, Kādî el-Fâzıl, İbn Nübâte el-Misrî; There is a collection of letters and correspondence examples written by Mahmud al-Âlûsî, Kermeli, Cübrân Halil Cübrân, Mey Ziyâde, Mustafa Sâdık er-Râfiî, M. Reşid Rızâ, Şekîb Arslan and Cemîl Sıdkî ez-Zehâvî. M. Shukri al-Alusi, the introduction of the publication [Karlsson 1962, 65-77].

2. Epistolary genre in Persian literature.

There are two types of letters (nâme) in Persian literature: sultâniyyât and ihvâniyyât. Official letters sent by sultans and statesmen to each other or to those under their command are called sultâniyyât, and private letters written by commoners are called ihvâniyyât. The rules of letter writing in Iran began to be formed from the Sâmânî period, and in the 9th and 10th centuries, with the establishment of local dynasties in the east of Iran, and the use of Persian as a court and literary language, Persian gained importance in cor-

correspondence between emirs. During the period of the Ghaznids, Seljuks, and Kharizmshahs, when most of their official correspondence was in Persian, with the creation of the Dîvân-i Risâlât institution, the sultâniyyât type of letter writing recorded a literary development. As a result, letter writing was accepted as an art and included in the field of essay science, and sections explaining the rules of secretarial and letter writing began to be included in literary works such as *Ķâbûsnâme*, *Siyerü'l-mulûk* and *Çehar Maḳâle*. Works such as *Daşul-i Debîrî* and *Daşul'l-katib fî ta'yini'l-merâtib* were written during this period when letter writing acquired a literary quality.

During the period of Mahmud Ghaznavi, Vizier Abu'l-Abbas Fazl b. With the initiative of Ahmed el-Isferâyînî, Arabic was abandoned and Persian was used in official and administrative correspondence. As a result of the special interest of Iranian munshi, edips and scholars to write letters, both types of letters developed and new styles appeared. Especially in official correspondence, the inclusion of adjectives, titles, nicknames and special requests made this type of letter acquire a unique style and shape. VI (XII) and VII. In the (XIII.) centuries, the titles and adjectives used in the V. (XI.) century letters were replaced by long and long idioms. Special titles and adjectives quoted from Arabic letters or newly produced were used for every work and task in the divan; these began to take more place in the letters written to the higher authorities.

In Old Persian, letters are also seen with the titles of *menshur*, *tevki'*, *fetihnâme*, *shiketnâme*, *ahidnâme* and *sevgendnâme*. Persian literary letters were compiled in collections called "*mekâtîb*", "*munsheât*" or "*rukaât*". *Munshe'ât-ı Ebû Nasr Müşkân*, the letters of Sultan Mahmûd-ı Ghaznevî, narrated by Beyhakî in *Târîḥ*, collected in the book called *Fezâ'ilü'l-enâm min resâ'ili Ḥücceti'l-Islâm* by Imam Gazzâlî [Abdülhüseyin 1977, 131]. His letters containing his meetings about the personalities of the time can be counted among the examples of the V. (XI.) century. VI. (XII.) century examples of special letters are *Nâmehâ-yi Ḥüccetü'l-Islâm Aḥmed Gazzâlî* (Tehran 1356 H.), which reflects the form of correspondence between scholarly sheikhs of the period, *Namehâ-yi 'Aynü'l-Ḳudât-ı Hemedânî*, which contains special letters with Sufism. (Tehran 1348 hsh.), *Münşe'ât-ı Ḥâḳânî* (Tehran 1349 hsh.), which contains both private and official letters, can be shown. The letters of Reshiduddin Vatvât in the work *Ebkârü'l-efkâr fi'r-resâ'il ve'l-esh'âr* (*Nâmehâ-yi Reşiduddîn Vatvât*, Tehran 1338 h.) are examples of special letters of this century. Baḥa'eddin Muhammed b. Muayyed al-Baghdâdî's letters included

in et-Tevessül ile't-teressül also belong to this period. VII. The letters of Mevlânâ Celâleddîn-i Rûmî (Mektûbât-i Mevlânâ Celâleddîn, Istanbul 1356/1937), which are among the examples belonging to the (XIII.) century, contain mystical advice.

Conclusion

One of the tasks that will play an important role in the investigation of the fundamental problems of our literature is related to the separate research of genres and the determination of their form and content characteristics. Until now, this work has been carried out one-sidedly, given importance to certain genres and sufficiently analyzed, while others have been forgotten or not considered so important. However, in order to get a more complete picture of our literary history and literary theory, after involving all the genres, big and small, in the research, analyzing them separately, and determining the unique features of each of them, it is possible to examine the global problems of our literature in the light of the interrelationships of the genres.

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Sharq klassik adabiyotida epistolyar janr

Gulchin Sofiyeva¹

Abstrakt

Epistolyar janrlar (yunoncha epistole – xat) – “muayyan ma’lumotlarni yetkazish uchun manzilga yuboriladigan xatlar, otkritkalar, telegrammalar ko’rinishidagi” matnlarda mujassamlangan adabiyotning maxsus shakli. Yozuv qadimgi mashhur epistolyar janrdir. Uzoq masofa bilan ajralib turadigan odamlar uchun yozishmalar yagona aloqa vositasi edi. Vaqt o’tishi bilan ma’lum turdagi harflarga (ishbilarmonlik, shaxsiy va boshqalar) xos qat’iy etiket formulalari ishlab chiqildi. Qarindoshlar, tanishlar, do’stlar, hamkasblar va boshqalar bilan yozishmalar olib borildi Bugungi kunda epistolyar janrlar og’ir kunlarni boshdan kechirmoqda. Bu, birinchi navbatda, fan-texnika taraqqiyotining rivojlanishi va og’zaki nutqning ahamiyati ortishi bilan bog’liq. Masofaviy aloqa funktsiyasi telefon qo’ng’ir-oqlari, ijtimoiy tarmoqlarda yozishmalar, elektron pochta orqali muloqot qilish va hokazolarni o’z ichiga oladi. Odatiy formatdagi qog’oz harflar juda kamdan-kam hollarda, aksariyat hollarda biznes hujjati sifatida ishlatiladi. Bir tomondan, texnik yangiliklar kommunikatorlarning imkoniyatlarini kengaytiradi: axborotni uzatish va qabul qilish jarayonlari sezilarli darajada tezlashadi, suhbatdoshlarning vaqti tejraladi, xabarga foto, video va audio materiallarni qo’shish, dialog o’tkazish mumkin.

Kalit so’zlar: *epistolyar janr, yozuv, xat turlari, aloqa vazifasi, ish hujjati, texnik yangiliklar.*

Adabiyotlar

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MAQOLA TAQDIM QILISH TALABLARI

“Oltin bitiglar – Golden Scripts” jurnali – Sharq adabiyoti va madaniyati, ijtimoiy-ma’naviy hayoti, tilshunoslik va aniq fanlar, dinshunoslik va ilohiyotshunoslikka oid ahamiyatli qo’lyozma manbalar, xalq og’zaki ijodi namunalariga bag’ishlangan ilmiy tadqiqotlar xulosalarini chop etishga mo’ljallangan.

I. Maqola taqdim etish uchun umumiy talablar

Qo’lyozmalar yil davomida o’zbek, ingliz, rus, fors, shuningdek, turkiy tillarda topshirilishi mumkin. Agar muallif o’z maqolasini jurnalning muayyan sonida nashr etmoqchi bo’lsa, unda qo’lyozma jurnal nashridan kamida besh oy oldin taqdim etishi kerak.

Qo’lyozmalar MS Word (.doc) formatida (oltinbitiglar@gmail.com) elektron pochta-siga yuborilishi kerak. Iqtiboslar va izohlar bo’yicha MS Word menejerini qo’llash lozim.

Barcha qo’lyozmalar muallif (mualliflar) haqidagi qisqacha ma’lumot bilan yuboriladi.

Asosiy matn *Times New Roman* shrifti, 14 hajm, satr oralig’i 1 interval, hoshiyalar chapdan 3 sm, o’ngdan 1,5 sm, yuqori va pastdan 2 sm bo’lishi kerak.

Maqolalar *The Chicago Manual of Style, 16th Edition* formatida shakllantirilishi lozim.

Maqola matni 3 000–5 000 so’zdan iborat bo’lishi kerak.

100–150 so’zdan iborat o’zbek va ingliz tillaridagi abstrakt (annotatsiya) va 5–10 so’zdan kam bo’lmagan kalit so’zlar (o’zbek va ingliz tillarida). Abstrakt maqolaning maqsadi, metodologiyasi va natijalarini qisqacha ifodalashi kerak.

Adabiyotlar ro’yxati 5 sahifadan oshmasligi lozim.

Kitobga taqriz (ingliz yoki boshqa tillarda bo’lishi mumkin) 1500 so’zdan oshmasligi talab etiladi.

Taqriz formati: 1) sarlavha: kitob nomi, muallif (mualliflar), nashr qilingan shahar: nashriyot nomi, nashr yili, sahifasi soni. Narxi, ISBN raqami, (qattiq/yumshoq muqova); 2) taqriz so’ngida: taqrizchining F.I.O., ish joyi, pochta manzili.

II. Maqola bo’limlarini rasmiylashtirish

Maqola nomi – normal harflarda, to’q bo’yoqda, 16 hajm.

Maqola nomi o’zbek va ingliz tillarida (agar maqola boshqa tillarda yozilgan bo’lsa, maqola yozilgan til va ingliz tilida) beriladi.

Maqola sarlavhasidan keyin sahifaning o’ng chetida muallifning ism-familiyasi yozilib, oxiriga yulduzcha (*) ishorasi

qo'yiladi va sahifa pastida muallif haqida quyidagi qisqa ma'lumotlar beriladi: F.I.O., ilmiy daraja va unvon; ish joyi; e-pochta va ORCID ID (raqami).

Maqola kirish, asosiy qism bo'limlari va xulosadan tashkil topadi.

Maqola bo'limlari sarlavhasi – *yotiq*, 14 hajm.

III. Maqolada tarjimalardan foydalanish

Boshqa tillardagi matn yoki boshqa manbalar tarjimoni aniq ko'rsatilishi kerak. Agar matn maqola muallifi tomonidan tarjima qilingan bo'lsa, u holda "tarjima muallifniki" shaklida beriladi.

Rasmiy nashrdan olingan tarjima-matn tahrir qilinmaydi.

Zarur holatda tarjima matnga sana, turli diakritik belgilar va boshqa elementlar kiritilishi mumkin.

Tarjima qilingan matn olingan manba nomi asl holicha beriladi. Zarur deb topilsa, uning nomi qavs ichida berilishi mumkin.

Geografik nomlar tarjima qilinmaydi va asl shaklida beriladi.

Tashkilotlar nomi tarjima qilinmaydi va asl shaklida beriladi.

Davr nomi rasmiy qabul qilingan shaklda beriladi.

IV. Ko'chirma va tarjima parchaning berilishi

Manbadan olingan ko'chirma parcha asosiy matndan 1 qator tashlab ajratiladi, satr oralig'i 1 interval, markazda, 12 hajmda yoziladi.

Ko'chirmaning tarjimasi qavs ichida () satr boshidan yozilishi kerak. Bunday ko'chirma *Times New Roman* shrift, 12 hajm, normal yozuvda beriladi.

V. Havola va izohlar berish

Manbaga havola matn ichida to'rtburchak qavsda [] beriladi. Havola qilingan manbalar bir nechta bo'lsa, ular nuqtali vergul (;) bilan ajratiladi.

Izohlar tegishli sahifa pastida, tartib raqami bilan joylashtiriladi.

VI. Qo'lyozma (toshbosma) manbalar va nashr etilgan asarlar bibliografiyasi

Bibliografiyada muallif yoki asar nomi satrboshidan, boshqa barcha qatorlari abzasdan yoziladi. Adabiyotlar *bibliografiyada* o'zbek lotin alifbosi tartibida ko'rsatiladi.

6.1. Qo'lyozma va toshbosma manbalar bibliografiyasi

Qo'lyozma yoki toshbosma manbalarni bibliografiyada o'zi yozilgan grafikada berish maqsadga muvofiq. Lotin alifbosidagi transliteratsiyasini berish ham mumkin. Ba'zan qo'lyozma asarning nomi muallif ismidan oldin yozilishi ham mumkin.

Muallif nomi. Ko'chirilgan asr (agar mavjud bo'lsa). Asar nomi. Qo'lyozma (toshbosma): saqlanayotgan joy, inventar raqam.

Xondamir. XV asr. Makorim ul-axloq. Qo'lyozma: O'zFASHI, № 742.

Matnda qo'lyozma (toshbosma)ga havola berish:

[Xondamir, Makorim, 17^a]

7.2. Kitoblar uchun

Bibliografiyada:

Familiya, ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi.

Sirojiddinov, Shuhrat. 2011. *Alisher Navoiy: manbalarning qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

Matnda kitobga havola:

[Familiya kitob nashr yili, sahifa raqami]

[Sirojiddinov 2011, 99]

Agar bir muallifning bir yilda nashr qilingan kitoblaridan foydalanilgan bo'lsa, bibliografiyada kitobning nashr yili o'zbek lotin alifbosi harflari bilan ajratilib ko'rsatiladi.

Sirojiddinov, Shuhrat. 2011(a). *Alisher Navoiy: manbalarning qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

Sirojiddinov, Shuhrat. 2011(b). *O'zbek adabiyotining falsafiy sarchashmalari*. Toshkent: Akademnashr.

Matnda kitobga havola:

[Sirojiddinov 2011(a), 99]

Ikki muallif tomonidan yozilgan kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi.

Vohidov, Rahim va Husniddin Eshonqulov. 2006. *O'zbek mumtoz adabiyoti tarixi*. Toshkent: Adabiyot jamg'armasi nashriyoti.

Matnda kitobga havola:

[Familiya va Familiya nashr yili, sahifa raqami]

[Vohidov va Eshonqulov 2006, 52]

Agar kitobning uch va undan ortiq muallifi bo'lsa, bibliografiyada barcha mualliflarning ismi to'liq yoziladi. Bunday kitobga havola qilinganda, birinchi muallifning ismi yozilib, davomida *va boshqalar* deb ko'rsatiladi:

[Familiya va boshqalar nashr yili, sahifa raqami]

[Vohidov va boshqalar 2010, 847]

Kitob yoki to'plam maqolasini bibliografiyada berish tartibi:

Familiya, ism. Nashr yili. "Maqola nomi." *Kitob yoki to'plam nomi*, Ism Familiya, Ism Familiya muharrirligida, maqola sahifasi raqamlari. Shahar: Nashriyot.

Ismoilov, Ilyos. 2020. "Navoiy ijodida Ya'juj-Ma'juj obrazi." *Alisher Navoiy va XXI asr*, Shuhrat Sirojiddinov muharrirligida, 130 – 133. Toshkent: Mashhur-press.

Matnda kitob yoki to'plam maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Ismoilov 2020, 131]

Elektron shaklda nashr qilingan kitoblar uchun:

Elektron kitobning bir nechta formati bo'lsa, bibliografiyada foydalanilgan format ko'rsatiladi. Elektron kitobning internet manzili (URL) hamda shu manba olingan sana ko'rsatilishi lozim.

Elektron kitobni bibliografiyada berish:

Familiya, Ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi. URL.
Foydalanilgan sana.

Adizova, Iqboloy. 2020. *Thinker poetess of the East*. Germany:
Lambert Academic Publishing. <https://www.lap-publishing.com/>. 12.07.2019.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Adizova 2020, 11]

Ikki muallif tomonidan yozilgan elektron kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar:
Nashriyot nomi. Internet adres (URL).

Sirojiddinov, Shuhrat va Sohiba Umarova. 2017. *O'zbek
matnshunosligi qirralari*. Chikago: Chikago universiteti nashriyoti.
<http://press-pubs.uchicago.edu/founders/>.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Sirojiddinov 1987, 19-hujjat]

7.3. Jurnal maqolasi uchun

Chop etilgan jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni:
maqola sahifalari.

Alimuhamedov, Rixsitilla. 2018. "Qadimgi turk-moniy adabiyoti."
Oltin bitiglar 1: 65 – 76.

Matnda jurnal maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Alimuhamedov 2018, 70]

Elektron jurnal uchun:

Elektron jurnal uchun jurnalning DOI manzili ko'rsatiladi. Agar DOI manzili mavjud bo'lmasa, internet adresi ko'rsatilishi kerak (URL). DOI – bu o'zgarmas ID bo'lib, internet tarmoqlarining elektron adreslari tizimiga ulangan, ya'ni manbani boshqaruvchi <http://dx.doi.org/> manzildir.

Elektron jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni: maqola sahifalari. DOI adres (yoki URL).

Ismoilov, Ilyos. 2020. "Saddi Iskandariy" dostonidagi adabiy ta'sir va o'ziga xoslik masalasi xususida." *O'zbekistonda xorijiy tillar* 3: 229 – 235. doi: 10.36078/1596780050.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Ismoilov 2020, 231]

7.4. Gazeta yoki ilmiy-ommabop jurnal uchun

Gazeta yoki ilmiy-ommabop jurnal maqolasiga havola matn shaklida beriladi (masalan, Muhammadjon Imomnazarovning 27.02.2005dagi "O'zbekiston adabiyoti va san'ati" gazetasida chop etilgan maqolasida aytilganidek...); odatda, bunday manbalar umumiy adabiyotlar ro'yxatida keltirilmaydi. Agar keltirilsa, kitoblarga qo'yiladigan talablarga asosan beriladi.

Agar onlayn maqolaga havola berilayotgan bo'lsa, uning internet manzili (URL), maqola olingan sana ko'rsatilishi kerak.

Gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi." *Gazeta-Jurnal nomi*, nashr

sanasi.

Imomnazarov, Muhammadjon. 2005. "Jomiy "Xamsa" yozganmi?" *O'zbekiston adabiyoti va san'ati*, January 25.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Imomnazarov 2005, 4]

Elektron gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi*, nashr sanasi. Internet adres.

Sobirov, Ergash va Akmal Kenjayev. 2010. "Milliy qadriyat va globallashuv". *New York Times*, 27.02. <http://www.nytimes.com/28/us/28health.html>.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Sobirov va Kenjayev 2010, 17]

Maqola so'ngida foydalanilgan adabiyotlar o'zbek lotin alifbosi tartibida beriladi. Adabiyotlar ro'yxati ikki qismdan iborat bo'lishi, birinchi qismda foydalanilgan adabiyot chop etilgan grafikada yuqorida ko'rsatilgan shaklda rasmiylashtirilishi, ikkinchi qismda esa barcha foydalanilgan adabiyotlar o'zbek lotin alifbosida berilishi talab qilinadi. Misol uchun:

Adabiyotlar

Баранов, Х.К. 1958. Арабско – русский словарь. Москва: Наука.

Adabiyotlar

Baranov, X.K. 1958. Arabsko – russkiy slovar. Moskva: Nauka.

Maqolani rasmiylashtirish talablarining ingliz tilidagi variantini "*The Chicago Manual of Style, 16th Edition*" qo'llanmasi yoki <https://www.chicagomanualofstyle>. havolasidan ko'rib olishingiz mumkin.

IZOHLAR

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