

## History and Tradition in the Stories of Golden Orda Literature



### Literature

**Keywords:** story genre, historical principle, adventure genres, ethical-educational stories, agiographical work, folk tales, motive, cynriciouscondition.

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### Abstract

The article deals with the development and specificity of the genre of the XIV century Uzbek literature. The stories of “Nahjul-farodis” (Open Gate of Paradises) and “QissasiRabg’uziy” (Stories of Rabguzy) works of literature and narrations are considered to be the basis of a story in the history of the genre. Also in the history of the Uzbek literature of the XIV century in the genre of the narrative, the different aspects of the genre are covered; analyzes the principles and factors that make up the genre of the story; comments on the classification of stories in this era; the didactic essence of the genre of the story is examined as to how appropriate the features of the genre are studied; the legitimacy and history of legitimacy in stories; the idea that the story plays a crucial role in determining a precise historical situation. In the history of the Uzbek literature, the author's view of the "poetic theory of the theory of evolution" is put forward and it is studied in the theory that the importance of genesis of stories is not understood and understood under the term "master" as one of the most important laws of the creative process. At the same time, in the history of the Uzbek literature, there is an idea that the history of Persian literature has served to a great extent in the creation of the genre of the story; as well as the influence of the folk oratory on the genre of the genre, and the interpretation of the stories based on the image and activity of historians. It is based on the need to take a fresh look at the roots of the story genre in "Nahjul-farodis" and "QisasiRabguzy" (Stories of Rabguzy). At the same time, it is proved that the development of the genre of genre should be studied on the basis of tradition and the theory of "poetic learning".

In the XIV century, the Turkic literature played a major role in reaching a wide range of agiographical works, along with many prose-telling genres. Moreover, we must emphasize that the genre of the genre was active during this period. Already, the Golden Orda (name of toponym) paid much attention to the genre of stories and stories of Uzbek literature. The genre of this era was an important stage in the development of religious and philosophical works, and the narrative and philosophical works played an important role in the development of literature. One of such works is Nahj al-Faradis ("Open door of the Paradises") and the stories about the Khaleefah are bright examples of the genre of the Uzbek literature. Most of the stories have been included as a historical source of reliable narratives that have been derived from other sources orally. But what stories are derived from an explicit source, and which are included in oral narrators – it's more complicated to describe in detail. Indeed, each of the narratives and narrations based on the transmission of hadiths to the general public in Nahj al-Farodis has served to formulate a specific concept – truth, honesty, compassion, and stories are in line with this hadith [8, p. 264].

The author of the “Nahjul-farodis” did not record any other historical or literary source apart from hadiths as he narrated the story. In particular, the first chapter of this work is devoted to the fourth chapter: "The Prophet (peace and blessings of Allaah be upon him) lived in Mecca from Medina". This event begins with the introduction of a hadith from the book "Nishab al-ahbor" by Imam Abu AlayiUshiy. The meaning of the meaning of the hadith is: *“Қайси бир мўъмин ва муваҳҳид ғарибликда ўлар бўлса, Ҳақ Таоло ўша қулга шаҳидлар савоби рўзи қилур, яна қабр*

*азобларидан сақлайдур*”(If a muslim and a Sufi dies in the Stranger, the Truth will glorify the slave of this slave and will save him from the punishment of the grave). Then a detailed description of the event is given [8, p. 264].

Looking at the fragment in the episode N.Rahmonov is related to the narrative genre, some aspects of the adventure genre have affected this story [7, p. 264]. We are interested in looking at the stories of events in “Nahjul-farodis” as a storyline, a system of images, and the story's reaction to stories and images, as well as most stories in the art. First of all, the principle of historicity is clearly reflected in stories in this work, secondly, the didactic content is central, thirdly, the simplicity of the structure of the stories and the clear expression of each part of the story are the main characters of the genre of the Uzbek literature in the Golden Orda. Despite the fact that the author did not consider it necessary to present the source of stories, the credibility of the events illuminated in the story the Mahmud Ali ibnas.Saraiy is author of “Nahjul-farodis”. His palace is perfectly aware of literature, in particular narratives, narrations and narratives, and differences between them. Mahmud Ali considers each of the stories as an independent work, creating each story as the beginning, the development of events, and the completion. The structure of the so-called up-to-date histories indicates that. In our view, most of the stories in the game leave impressions on Mahmud Ali's handling. In our prediction, some of the words may be based on the comments contained in the text. As an example, let's take a look at the eighth chapter of the third chapter of the work:

*Bir shayxning mahallasida bir qassob bor erdi. SHayx o'sha qassobga aytar edi kim: “Uyimda bir mushugim bar. Bu go'shtlarning g'uddalarini yig'ib bizning mushukka olib borg'il deyar erdi, (g'udda teb etning bezlerina ayturlar.- ta'kid bizniki M.K.). Ul qassob doim shunday qilar edi. Bir kun bu qassobning yamon ish qilganini shayx ko'r'di, shayx qassobga jazo bermoqchi bo'ldi. Avval borib o'sha mushukni uyidan haydab yuborib, mahalladagi bir odamga berdi. Undan so'ng o'sha qassobg'a jazo berdi, o'sha qassob aytdi: “Men bugundan so'ng sizga muushugingiz uchun hech g'udda bermagayman, tedi, shayx aydi: O'sha mushukni sen aytmasingdan oldinroq uyimdan quvib yubordim, undan so'ng sen bilan shunday muomala qildim, tedi”[5, p. 216].*

For a more precise picture of the stories of “Nahjul-farodis”, we have to pay attention to hikoyat of khalifaUmar, when AbuBakr died, the khalifa Umar came to the throne of the Khilafah and asked for the permission of Allah when he was on the tribune: 1. The guardianship. 2. Good manners. 3. Strength. The following story is narrated by Umar:

*Yana avval juma bo'ldi ersa, o'g'li Abdulloh aydi: “Ey bobom, bu juma'da iroqdin, yaqindin o'kush sahobalar kelgay. Taqi to'nungiz yo'g'un sufdin turur, taqi eski turur, taqi o'kush yamaqlari bor. Tizinda edimdin yamaq qilib turur erdi, taqi ikki egninda ham edimdin yamaq qilip turur erdi. Emdi siz xalifa bo'ldingiz, Payg'ambar a.s. erinda o'lturdingiz. Kerakkim sizka sahoba haqorat ko'zi bila baqmasa (xush ko'z bila baqmasa temak bo'lur). Bu menim to'num kidip minbarka insangiz, bo'lg'aymi?” tep o'kush darxostlar qildi ersa, o'g'li “Abdullohning to'nini*

*kidip, juma' namozig'a bordi, taqi minbarka mindi, taqi xutba o'qidi. Tangri taolog'a hamd va sanolar aydi, taqi Payg'ambar a.s.qa o'kush durudlar aydi. Taqi dunyoni erdi, taqi oxiratni madh qildi ersa, jumla sahobalarda biri aydi kim: "Umar bizka va'zu nasihat qilur, taqi o'zi ekki qat to'n kiyur", tedi ersa, o'g'li Abdulloh aydi: "Ostingi to'ni o'zining to'ni turur, ustunki to'nni men oriyat berip turur men", tedi ersa, o'l sahoba tek qoldi*[5, p. 76].

Mahmood Ali did not give this story as a story, but we call it a story because above we meet the requirements of the genre of the story genre. In addition, the way we describe the story encourages us to conclude that this is a genre of the story, and the didactic essay that takes the lead in these stories is also vague. In "Nahjul-farodis", each section contains a number of stories as it is a part of the story.

Historical people have always been in the care of both artists and people. Of course, one aspect of that person was based on the story. The story lies in the story of the successor of the caliph Umar's ruggedness and willingness to poverty. In short, the author's goal is to express the ideas in the stories.

Historic or historical imagery takes place in the story, but features of the adventure genre are embedded. So, there are two tools in the story's history: the first one is historic and the other is the adventure. It is desirable to consider these storytelling as a historical narrative that is based on historical principle. It is appropriate to rely on this principle when determining the genre features of stories.

Among the stories of "Nahjul-farodis" there are stories in which people are guided, to live honestly, to form the concept of perfection in human beings and to make them spiritually-minded. We have decided to call these stories as the *moral and educational stories* according to their purpose and source. The question can arise in this case: is there ethical and educational content in story stories, in which case ethical and educational stories are the repetition of ethical and educational content in story stories? We also respond to such criticisms and objections as follows: Ethical-educational content has all the stories of the XIV century Uzbek literature, and we must acknowledge that such stories have influenced not only the history of Uzbek literature, but also the tradition of storytelling in Persian literature. But in the narrative stories, historical identities and their particular aspects are key to determining the genre features of the story. The story of the above-mentioned caliph Umar is a proof of that and we narrowly narrate the story of the story. Other Caliph's stories have the same traits as the story of the caliph Umar, the tradition of paying attention to any aspect of historical personality. In ethical and educational stories, the focus is on ethical content, not on the principle of historicity, but on the spiritual perfection of man.

Speaking of both types of stories in "Nahjul-farodis", the creators of the Golden Orda have developed their own principles in stories from Uzbek literature or from other sources. When we look at some of the narratives in NasiruddinBurhoniddinRabguzy's "QissasiRabguzy" ("Story of

Rabguzy”), we observe the synonyms of “Nahjul-farodis”. Since both works are agiographical, there are general rules in the works of this category. In the "Lord of the Rags" he writes social content to the story's stories. But Rabguzy has taken the stories of this story from the historical-historical sources of his predecessors, or from the oral tradition of the people – this issue still requires a serious study. But here are some of our thoughts on which sources we get from the sources, which are the oral folk tales, and people's narratives. Let us now take note of the following account of HarunAr-Rashid:

*Bag‘dod xalifasi Horun ar- Rashid bir yil Bag‘dod xalqiga eguliklar berib hammasini sotib oldi, qul bo‘lganlari haqidagi bitikni ularga berdi. Horun bir kun otlanib cho‘lga chiqdi. Keyin jarchiga jar soldirdi: “Ey Bag‘dod xalqi cho‘lga chiqing”. Horun xazinadagi hamma oltin, kumushlarni xachirlarga yuklatib cho‘lga chiqartirdi, qul bo‘lganlari haqidagi bitiklarni ham kelturtirdi. Horun jarchiga jar soldirdi: “ey Bag‘dod xalqi, men hammangizni Olloh taolo roziligi uchun ozod qildim. Mening ixtiyorimdagilarning hammalarini ham ozod qildim”. Qullariga ozod bo‘lganlari haqidagi bitiklarini tarqatib berdi. Hamma mol- tovarlarni ozod bo‘lgan qullariga ulashib berdi. Ammo bir cho‘ri mol-tovarg‘a qarab ham qo‘ymadi, ozod bo‘lgani haqidagi bitikni olmadi. Ayol Horunning etagini mahkam tutdi. Xaloyiq bu ahvolni ko‘rub hayron bo‘lib, aytdilar: “Ey zaifa, hamma ozod bo‘lgani haqidagi bitikni oldi, mol-tovar ham oldi, sen nimaga olmayapsan?” Ayol shunday deb javob berdi: “Ko‘rib turibman: jamiki xaloyiq mol-tovarlarni hukmdorimizdan olyapti. Men mol-dunyoni qo‘yub hukmdorimizning etagin tutdim. Bundan maqsadim shuki, mening hamma murodim hukmdorimizdan hosil bo‘ladi deb o‘ylayman”.[6, p. 166]*

The story is related to the story type. The essence of the narrative is that Rabbis does not want to show that slavery is superior, but to the fact that the famous Khalifas of the Abbasi dynasty have created an image of Harunar-Rashid as a fair ruler, an image of a historical person, and that Harun's slave girls enjoyed the grace of the ruler. Rabguzy decided to show these qualities of Harun literary genre rather than historical events. At the same time, the Rabguzy intended to glorify the personality of the righteous and the generous Harunar-Rashid.

We are seeing the rudimentary principle of history based on the story, in other words in this context. This story is in Beruniy's "Mineralogy". The story is very close to the story above and from the plot. The essence of the story is:

*Ar-Rashidning kanizaklaridan biri go‘zzallikda boshqalaridan ajralib turar ekan. Ar-Rashid kanizaklariga biror narsa hadya qilganda, o‘sha kanizak o‘z ulushini doim qaytarib berar ekan. Ar-Rashid bundan qattiq g‘azablanar ekan. Bir kuni shunday voqea yuz beribdi.*

*Ar-Rashid kanizaklari oldiga qimmatbaho toshlarni sochibdi, kanizaklar toshlarni terib ola boshlabdilar. Lekin o‘sha kanizak toshlarga qo‘lini ham tekizmabdi. So‘ng Ar-Rashid boshqa qimmatbaho toshlarni olib kelishni buyuribdi. Toshlarni olib kelishgach, Ar-Rashid kanizaklariga “Tanlab olaveringlar”, - debdi. Kanizaklar toshlarni tanlib olishibdi. Ar-Rashid go‘zal kanizagiga*

*“Nimaga sen ham dugonalaringga o‘xshab terib olmayapsan?” deb so‘rabdi. Kanizak javob beribdi: “Bo‘pti, nimani tanlab olsam, meniki bo‘ladi, shunday qilganim bo‘lsin”. U Ar-Rashidning oldiga kelib, qo‘lidan ushlabdi-da, shunday debdi: “Mana, mening dunyodagi eng qimmatbaho toshlar orasidan tanlab olganim”. Ar-Rashid bu holatdan g‘oyat zavqlanibdi va kanizakka “Xolisa” (Sofdil) deb ism beribdi. SHunday qilib, u boshqa kanizaklarga qaraganda, Ar-Rashidning marhamatiga ko‘proq sazovor bo‘lib, mukofot va hadyalarni ko‘proq oladigan bo‘libdi... [7, p. 109-110].*

As both of them show, the theme and the idea are both. Before analyzing the stories, it is related to the story of a story directly related to a story, known scientist Konrad N. I. He wrote: "In the cultural sphere, they have always been in contact with each other and have been unable to communicate without intercourse even when the human race collapsed through conflicts and conflicts at different times in their lives" [3]. From this point of view, written or oral literary relations lie on the basis of such stories. This statement of the scientist is directly related to both the stories we are analyzing indirectly. The subject is one, motivated, one of the main characters, the story is also one. It is natural for a comparative aspect of stories and storytelling to come up with a source. Indeed, "the discovery of the essence of literary events is not merely a description of elemental elements in their artistic composition, or of their interconnection and interconnection, but primarily of social, cultural and literary events of literary events and individual artistic and creative methods to open multifaceted relationships with neurological conditions"[3; 42-43]. The same storytelling stories above are referred to as the precise historical situation in the history of literature. Therefore, the study of the options of this historical narrative is the discovery of the interconnected relationships of particular parts of the story (the cynical sense of history and art) in a particular historical context. This means that studying the story or the artwork is not the result of certain reasons, but the cause of certain consequences. In terms of literary criticism, we must talk about the genesis, essence of the story, the study of the laws of its origin.

At the same time, based on the story of both stories, the question arises about "poetic development theory" or "theory of influence". The history of the Uzbek literature has not yet been addressed, that is, the evolution of the same subjects from one creator to another, or the transfer of stories from oral poetry into written literature, or vice versa, requires the study of the history of Uzbek literature on comparative literary criticism. If these stories were analyzed in the theory of "poetic mastering", they would have changed the quality of this literary phenomenon - the discovery of "new meanings" [4, p. 111]. It is possible to evaluate the social content of the story in Rabguzy.

The above stories confirm that many genres of literary history can be source for comparative literary criticism from the history of Uzbek literature's history, narrations, or other genres. From this point of view, it is appropriate to compare the two stories above, and the stories clarify the purpose of both authors. When Beruni's story came to describe the generosity of Harun-ar-Rashid and his compassion to his slaves and slaves, Rabguzy made his story, Zulayha burned in Yusuf's

love, and finally, after reaching Yusuf, he made Zulayha more visible and increased his fortune several times. And so did Zulayha, a few times as much as he lost.

In general, it is necessary to refer to the source of the Rabguzy from the source and to refer to it as "Story of Rabguzy". When the Rabguzy describes of the story Yusuf Siddiq al-Iman, he went on to narrate the stories and narrations and he will use the terms "Ҳикоятда келмиш", "Ҳикоят", "Ривоятда келмиш". "Ривоят", "Ривоят қилур" expresses these genres as accurately as possible. At the same time, the fact that these genres, according to ours, originated from a certain source, is also evident in the accuracy of the Raguzy's genre as above. However, in the Rabguzy's work, he also uses the word "mute". Though most of the events described after the mood would meet the requirements of the story type, Rabguzy not name any genre. Only limited to describing the story. In our opinion, the events that follow after "mourning" refer to the Rabguzy of the people as a product of verbal creation.

The above story from Abu RayhonBeruni's "Mineralogy" book is essentially sentimental. Beruni is the source of this story – this is not clear to us. In our opinion, Beruniy used his story to demonstrate the powerlessness of the groom, to show the ruler's anger and to express his sincere, respectful attitude to the ruler's abomination. It is also remarkable that the most important aspect of Harunar-Rashid's image is to undermine Beruniy's aggression of generosity. It should be said that the rumors about the educated ruler, such as Harun-ar-Rashid, were spread and spread to the next generation. Usually, stories about great people have always attracted the attention of the public, and people have fabricated myths and legends about them. As a result, the legends and legends were created. The principle of history is based on the stories of "Mineralogy". Heroes of storytellings are known historical figures. For example, the heroes of many stories are HarunAr-Rashid, and other stories from the book Mineralogy are other historical figures. Beruniy used the stories and narrations of historical figures he had learned to prove historical events in his works.

Beruniy himself, in his book "Monuments of the Ancient Nations", dwelled on the use of literary genres, especially myths, stories and narratives, as a highly versatile literary writer, saying: "It is from the same way that Beruni's literary genres, in particular myths, stories and stories, when it comes to the principles of getting acquainted with it, we must get the closest and most famous of the narrations to our era and then to the next and closer. We correct some of them by accepting and correcting others, leaving the others alone. Then the narrations we have come from will be a guide for the truth-seeker and wisdom-maker who will help us work on other narratives and gain access to what we do not need. We have done so with the help and intent of God"[1, p. 41].

Bearing in mind that the above story from Beruniy's "Mineralogy" is based on the historical principle, it should be said that although Beruniy chose the stories of Harunar-Rashid based on verbal information, he relied on the principle of equity. According to Prof. N.Rakhmonov, Beruniy works as much as possible to distinguish between the narrations, stories and myths. Beruniy writes in a confident way that false and false stories can hinder accurate scientific

conclusions about the years of the ancient East peoples, in particular, inaccurate conclusions. Beruniy's main goal was to clarify the years in different nations, and to correct deficiencies that previously existed by researchers [9, p. 36]. It is also true that Beruni's "Mineralogy", based on the historical principle of every literary phenomenon, uses the same principle as HarunAr-Rashid to apply to other literary genres. Beruniy has already transformed the historical principle into a literary category [9, p. 49].

Beruniy, as an artist and a literary critic, was in charge of a certain literary genre, the Raggis, as a critic and creator, was acting like Beruniy. This is the story of Harunar-Rashid above.

Does this mean that it is possible to say that Rabguzy knew about creature of Beruni and he used his or her own work, or was used by Rabguzy used sources, which are used Beruni. There is no information about Beruni's work, and in the literary work of the Gaznaviys era, in general, in the literary environment of the Golden Orda. It is noteworthy that in the Rabguzy story he also demonstrated his loyalty to Harun-ar-Rashid, in the story of Rabguzy, who skillfully describes the above-mentioned story to his arrogance and indulgence to Rashid. At the same time, Harunar-Rashid also points out the socio-political processes in the Abbasiy dynasty, as well as the idea of liberating slaves and slaves. Rabguzy, the slave of the Rashid ruler, is more likely to say that slavery is better than freedom. The dignity of the personality in the Rabguzy's story is central.

The comparative study of the stories of both sources shows that the Turkic literature, in particular the need for a newer view of the traditional views of the Uzbek literature. At the same time, the above stories show that the scientific concepts of traditionalism and the theory of "poetic learning" should be studied as a separate step in the history of Uzbek literature.

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