

STORY GENRE IN CLASSICAL LITERATURE OF THE EAST (IN THE EXAMPLE OF THE WORK "NAHJ-UL-FARODIS")

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Abstract. *The article focuses on the emergence and development of the prose didactic work in Eastern classical literature. Also, the narrative genre in the works written in the hagiographic direction is defined, and its characteristics are revealed. The development of the genre, its artistic features, and its compositional structure are revealed on the example of the work "Nahj-ul-farodis". At this point, attention is paid to the issue of the author's skill.*

Keywords and phrases. *Prose didactic work, genre, hagiography, story, narrative, hadith, composition.*

INTRODUCTION

Knowledge comes as a result of studying and thinking about the previous ones. Today's modern literature is also created and polished from the fragments of classical literature. Only this scientific development has had different growth in each period for different reasons. "The tradition of writing didactic works in the spirit of teaching, training, and education in Eastern classical literature began in the 11th century with Yusuf Khos Hajib's work "Kutadgu Bilig". Later, in the east, the works of Ahmad Yugnaki "Hibatu-l-haqaiq" (XII-XIII), "Nightmare" (XII-XIV) of Kaykavus, "Guluston" (XIII) of Sheikh Sa'di appeared as a continuation of the textbook of wisdom and wisdom. In Eastern literature, writing works in this direction originally existed in the folklore of the people. They cover various didactic topics, in particular, on the basis of the general idea of good and evil, good and evil, various works were created, and these works were expressed through different genres. In the Middle Ages, some progress was made in writing works in the prose genre, because creation in this genre was easy for the common people to express a well-thought-out idea. At this point, the opinions of literary critic N. Jabbarov are appropriate: "It is known that the method of presenting a corresponding story after the statement of a certain educational value is one of the characteristics of Eastern literature. Saadi's "Guluston" and Jami's "Bahoristan" works were written in the same style"². Not only these works, Mahmud Ali Kardari's work "Nakhul Farodis" (Open Gates of Paradise) written in Turkish language in the Golden Horde region in the XIV century, consists of most of the stories.

The story is a unique literary phenomenon in the literature of the Muslim East. It is event based. That is, the story must have an epic character. The story is not a separate genre. That is, we cannot point to any work and say that it is written in the narrative genre. Usually, the story is part of a certain work. Therefore, the term "story" should not be called the same concept as the term "story" in the current sense. That is why there are separate articles called "Hikoya" and "Hikoyat" in the national encyclopedia of Uzbekistan.

A story is an independent literary genre, that is: "a small epic genre in fiction, a prose work in which life events are concisely expressed." However, stories have a role and influence in its creation. In other words, a story is a genre that arose as a result of the development of a story. Because in the story, as in the story, a relatively small reality is taken as the object of image and

narrative. The narrative genre is widely studied in literary studies. However, there are not so many studies on the narrative features of Persian and Turkish literature.

We should make it clear that in Persian and Turkish classical literature, stories come in the form of a work within a work. That is, the plot in the story will not be directly related to the main plot events. In other words, in most cases, an idea in the main work serves as an illustration for education. That is, the story is given for the vital proof of that idea or an event that is difficult to understand is explained. In the story, there are completely different characters who are not related to the characters of the main work. In the national encyclopedia of Uzbekistan, the narrative article gives a comprehensive description of this literary phenomenon. "Story is a literary term in the peoples of East and Southeast Asia. It means any poetic and prose work, often an eventful work. In the narrow sense, it is a written prose epic without an author"²First, he used the wrong phrase "poetic work" in this term. After all, examples of ghazal, rubai, qita, tuyuq and other lyrical genres are also poetic works. But the term "story" cannot be applied to them. Secondly, not every prose work can be called a story. Because there are also lyrical prose works. Thirdly, not often, but always means an eventful work. Fourthly, a story does not mean a written prose epic without an author, because the author of most examples of written literature is clear. Perhaps, the reality that is the basis of the stories created in writing from the description of the author may be based on the subject taken from the oral literature and spread among the people as a narration. But whether it was written by the pen of a particular owner, the author is considered certain.

Based on the above, we can define a story as follows: A story is one of the old literary genres, which describes one or more events in the life of a hero. Sometimes the character of the narrator is also involved in this genre. Compared to the story in classical literature, it is larger in size, compositionally, the expanded form of events, the narration of events is also continuous, all parts of the plot are valid.

Based on these considerations, we will give brief information about the stories found in examples of written literature created in the Persian and Turkish languages.

A story in the *Nightmare of Kaikovus*. The story is also found in prose works in the literature of the peoples of the Muslim East. For example, let's consider the work "Nightmare" by Kaikovus, created in 1082-1083. We rely on the publication of the text of the work translated into Uzbek by Muhammad Reza Ogahi in 1860.

Having studied this work, Jumayev Rashid comes to the following conclusion: "The work of *Nightmare* - apart from the traditional introduction titled "Mavizatnomayi Kaikovus", there are special titles devoted to separate issues of ethics and manners 44 consists of an independent chapter.

In most of them, stories are given by the author as a real proof of his opinions, that is, as an illustration. This method was used in 23 chapters. The author has given a total of 49 stories in this work by chapters. The maximum is in chapter 42, which contains 6 stories. 4 narrative chapters 3 chapters 6, 7 and 39, 3 narrative chapters also 3 chapters 29, 40 and 44, 2 narrative chapters 6 9-, 12-, 14-, Chapters 27-, 32-, 37 and chapters with 1 story are 10 chapters "4-, 10-, 19-, 20-, 22-, 25-, 28-, 30-, 31-, 38-"².

The compositional structure of the stories in the work is as follows, every time after the story the author continues his thoughts, in most cases he starts the sentence with an address to the child, which informs the reader that the story is over. Here we can see the writer's unique style. In this aspect, we can see the difference from the stories of Mahmud Ali. If the stories are consecutive

in one chapter, the reader will notice this with the subheading "Story". For example, since two stories are given in a row, it is conveyed to the reader by the word "Hikoyat" and by the sentence: "I remembered a story in this sense."

In "Nahjul-farodis", before quoting the story, he mentions the name of the chapter in which the story took place: "Amri maruf taqi nakhyi munkar fazailin dinda dinda bayan") and the hadith is interpreted by Mahmud Ali: The meaning of the interpretation is that the Prophet s. a. c. said that if any of you see a bad deed, change that deed with your own hands, that is, eliminate that deed with a positive action. If you don't have the strength to overcome it with positive actions, say with your tongue that this is a bad thing, don't do it. Or if you are afraid to do it with your hands or with your tongue, let your heart hate it.

It is clear from this review that it is necessary to eliminate bad deeds by any means. Especially when there is no other choice, even if it is individual, the heart's aversion to a bad deed shows the depth of the essence of the story.

It should be emphasized that the interpretation of hadiths in a way that can be understood by a wide readership is based on the social and cultural environment of the Golden Horde of its time, that is, in countries where hadiths and Islamic beliefs have not yet reached the people, they can easily understand their meaning was made for.

The author of the work "Nahjul-farodis" explains the meaning of the phrases amri maruf and nakhyi munkar so that the reader can easily understand the meaning of the above hadith: The meaning of munkar is to collect from evil (that is, to turn away from evil - Z.S)". After that, the following story is given:

There was a butcher in the neighborhood of a sheikh. The sheikh used to say to that butcher: "I have a cat in my house. He used to collect the lumps of these meats and take them to our cat (they call the lumps of the meat. - emphasis is ours - Z.S.) The butcher always did this. One day, the sheikh saw that this butcher had done something bad, and the sheikh wanted to punish the butcher. First, he drove that cat out of his house and gave it to a man in the neighborhood. After that he punished that butcher, that butcher said: "I will not give you any meat for your cat after today, said the sheikh. I chased that cat out of my house before you said anything, after that That's how I treated you"².

The meaning of this story in "Nahjul-farodis" is that because the butcher did a bad job, the sheikh, as mentioned in the hadith, stopped the relationship with the butcher, and eliminated his relationship with the butcher by means of a positive action and language. But with the end of the relationship, the cat seemed to be deprived of its daily fate. The sheikh knew in advance what would happen. Therefore, at first, the cat did not get hurt - he chased it out of the house. After that, the sheikh punished the butcher and broke off his relationship with him. If there is an artistic content of this story, no extra artistic details are used to convey this artistic content, which indicates that the author's composition of the story is perfectly structured.

In order to more clearly imagine the purpose of the stories in "Nahjul-farodis" in accordance with the hadiths, the function of the work and its social significance, it is enough to recall the story about Caliph Umar in the second chapter of the work.

After the death of Abu Bakr, Caliph Umar sat on the throne of the Caliphate and asked Allah the following when he went to the minbar:

1. Youthfulness.
2. Good behavior.

3. Strength.

After Umar begged Allah to grant him the above qualities, the following story is narrated after his supplications:

Once again, his son Abdallah said: "O grandfather, this Friday, Iraqdin, Iqin, the Sahabahs will come to study." Sometimes your hair is thick, sometimes it is old, sometimes it has patches of aging. He was patching his knees, and he was patching both his knees. Now you have become the caliph, Prophet s.a.v. you killed him. I need you if your companion doesn't look at you with an insulting eye (if he doesn't look at you with a good eye, it's fine). Is it okay if you put on my robe and come down to the pulpit?" He asked to read quickly, and when he arrived, his son put on Abdullah's robe, went to the Friday prayer, climbed on the pulpit, and delivered a sermon. He sang praises and psalms to God, and recited prayers to the Prophet. When Taqi praised the world, Taqi praised the hereafter, one of the companions said: "Umar preaches to us, Taqi himself wears a double turban", and his son Abdullah said: He is standing on his own, and I am giving him the uppermost one," he said, and the dead companion was left alone[1].

CONCLUSION

Mahmud Ali did not call this story a story, but we call it a story because it complies with the requirements we have set for the genre of the story above. In addition, the didactic content and the method of telling the story, suitable for all the stories in "Nakhul-farodis", encourage us to conclude that it belongs to the genre of the story. In addition, the didactic content appears exaggerated in this true story, which was cited to confirm the three virtues that Caliph Umar asked God for above. In the work "Nakhul-farodis" there are a number of stories like the above in each chapter, which confirms that this work has a special place in the development of storytelling.

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