

PARAMEMIC GENRES IN “SHAJARAYI TURK”

Marguba Abdullayeva Dusmiratovna*

*Associate professor (DSC),
Doctor of Philological Science,
Alisher Navo'i Tashkent State University of Uzbek Language and Literature,
UZBEKISTAN
Email id: margubaabdullayeva507@gmail.com

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ABSTRACT

The article deals with proverbs, which are rare examples of folk wisdom. The genre features of proverbs in the literary and historical work of Abulgazi Bahodirkhan "Shajarai Turk" are studied. In the Uzbek classical literature, the features of the paremic type are shown through a comparative commentary. It is scientifically based on the fact that parables, wise sayings, sermons and parables told in the language of historical figures took place in a certain historical process. The analysis shows that the author skillfully used parems to show the qualities of such historical figures as Oguzhan, Genghis Khan, Berdibekhan, Kalkhan in "Shajarai Turk". Reading folk proverbs and sayings in the language of kings and generals served to increase the artistic value of historical works. The research material consists of the study of the poetic features of paremias in the work "Shajarayi Turk" by Abulghozi Bahadirkhan. Parems found in several narratives and stories related to historical figures were analyzed.

KEYWORDS: *Paremiology, Paremic Genres, Historical Work, Abulgazi, "Shajarai Turk", Parable, Narration, Instruction, Proverb, Wise Sayings, Analysis.*

INTRODUCTION

Paremiology expresses the wisdom of the people's language, instructive stories, and conclusions gathered through long experience. Paremia refers to compounds that are stable in the language, come syntactically in the form of sentences, and are used to convey instructional and educational content [1. B.5]. Sarimsakov made several speeches in the press about the fourth literary type "paremia" in literary studies. Among these are the scientist's articles entitled "Reflections on Literary Types", "The Nature of Paremic Experience". B. B. Sarimsakov spoke about the nature of the paremic type and said that "this form of artistic experience differs from the experience characteristic of the above three literary types by its stable nature and the superiority of the mental ratio over the emotional ratio in its composition" [2. B. 3] noted. Because proverbs and proverbs, riddles and aphorisms express not the events themselves, but thoughts and conclusions about them in a compact form. Based on this, the scientist includes aphorisms, figurative expressions, catchwords, concrete expressions, logical and illogical expressions, history, problems and individuals in written literature along with proverbs, sayings and riddles. The genres included in this type are distinguished by the figurative expression of extraordinarily wise

thoughts of universal importance. In historical works, artistic interpretations are also given through parables (proverbs), lessons, wisdom, expressions, sayings of fathers.

M. Temirova, who studied paremic genres using proverbs, comparatively studies Uzbek and Kyrgyz proverbs [3. B. 17]. This indicates that the genre was called by different names in different periods. The term naql has existed among the peoples of Central Asia since ancient times and has different meanings. Initially, some genres of folklore were called by this name. It happened in the literary process and appeared at the core of the culture and moral philosophy of the Turkic peoples. "Zarbulmasal" is an Arabic word that means to hit (criticize) the guilty with a parable. Muhammad Jobalrudi (XVII century) used this word as synonyms of parable and parable, in another place he gave it in the sense of a symbolic story [4. B. 260]. In "Ghiyos ul-lugat" it is indicated that it carries one or another figurative meaning in speech. In Uzbek folk prose, "parable" was called "narrative" in certain periods. Zarbulmasal was originally a separate genre of written literature. In the work "The History of Four Nations", it is said that the events related to Oguz Khan's attitude towards his wives, his love for his younger wife, and the burning of his previous wives in the flames of jealousy became a public sensation [5. B. 44]. By Zarbulmasal, stories about Oguz Khan and his wives are meant. Later, it was referred to as a parable. Narrative is "pritcha" in Russian folklore, proverb, proverb in Persian [6. B. 744], in the Tajik language it means a tale, matal, parable [7. B. 219]. Proverb in Turkmen is riddle [7], in Kazakh and Kyrgyz it is metel [8. B. 550] is maintained. In the folklore of Turkic peoples, works belonging to various genres are called naql. In particular, there are cases of quoting legends, narratives, epics, proverbs, proverbs, and even riddles given in ancient memoirs, folk books, and manuscripts [9. B. 214]. That is probably why fairy tales in Azerbaijan [11. B. 260] is maintained. Narrative means an oral story [12. B. 105]. Naql is an Arabic word that has three different meanings: the first is action, movement, that is, events and events with a moving meaning are called by these names. The second is to tell a story, to tell a story; thirdly, separate genres of the oral prose type, short story, fairy tale, and matal are treated as narrative [13]. A proverb is basically a set of wise thoughts and teachings. Therefore, a narrative is a story that creates philosophical generalizations from life events and events and describes exemplary behavior and behavior in a metaphorical way. So, the proverb glorifies intelligence, manners, and wisdom, and allows understanding and evaluation. In this genre, the intellectual ratio prevails, and conclusions are drawn based on life experience.

Material and Methods

The research material consists of the study of the poetic features of paremias in the work "Shajarayi Turk" by Abulghozi Bahadirkhan. Paremies found in several narratives and stories related to historical figures were analyzed.

Historical-comparative, descriptive, structural analysis methods were used in the analysis process.

Discussion and Results

The term naqil and naql are very common in Uzbek classic literature and folklore works. One is a teller, narrator, and the other means a story. Initially, short stories, proverbs, tales, proverbs, riddles, epics were also referred to as narratives. Naqil refers to a storyteller about exemplary morals and decency norms. Narrative works mainly fulfill an educational and aesthetic function

[9. B. 216]. Narrative is an instructive event, it illuminates the norms of morality in the style of debate. In the depicted event, the perfection, spirituality, and behavior of a historical person are interpreted as an example to others. Noble views and ideas form the core of the work. A. Husayni in his work "Badoyi' us-sanoyi" shows the instructive side of the proverb and gives the following definition: "A proverb becomes someone else's meaning and appears in a different dress" [10. B. 268.]. It differs from the place of telling a story. It is told not when it is desired, but when it is appropriate, when it is necessary, more precisely, it is told only when there is a purpose to explain, explain, draw a conclusion, and set an example, reacting to the incident that happened.

Parable and proverb are close genres. Both are based on metaphor. However, the interpretation of the characters differs. In the proverbs and parables presented in historical works, the characteristic of being based on metaphor is almost not found. From this point of view, it can be said that reference to figurative images has disappeared in the narrative and parable genre plots described in historical works. Sayings and proverbs determine the cause of the incident, make a philosophical conclusion, and put forward admonishing intentions and ideas. Such a similarity confirms that the proverb arose from the synthesis of life events or from the ground of narration. If a proverb expresses an instructive or negative event in a single thought, concise, figurative expressions, a proverb describes the relationship of epic images as an example. The proverb and the conclusion of the ongoing debate will be revealed. Narration is not narration. Its plot is simple. Being in the form of a biography and narrative, consisting of images and events, historical figures and historical events, it mainly performs the function of information. Narrative can also appear in other literary genres and forms. For example, it can be found in the information about the activities of historical figures given in historical works.

Narrative exposition is short and simple, it provides information about the place of events, conditions, the role of the hero's nature, and the opponent's character. Its beginning begins with a traditional introduction, such as "naqil karipdurlarkim", "saying a story", "saying". Events continue in a cheerful spirit. A knot occurs unexpectedly. It is a tool that initiates the movement of events, a component of the plot, and finally determines the cause of the event that carries fertilizer. So, the stories are distinguished by their practical significance. They encourage to act wisely, to be always sensitive, to be ready for emergency situations, to be alert, active, and to think deeply. Pure narratives are based on metaphors, concise, simple, reliable interpretation of events. In pure narratives, advice and teaching are conditional, symbolic images are evident in speech. A good example of this is the proverb "Two Crows". In the work "The History of Four Nations" the story "About the Two Crows" is mentioned in the places where the events of "Qobil and Hobil " are described. "They say that for a while Hobil was carrying his dead body and didn't know what to do with it. One day he went to a country and saw that one crow was fighting with another crow. One was killed, the surviving crow hid the dead crow under the soil" [17. B. 19]. The action of the metaphorical figure in the story later became the basis for the image of burial in the ground when a person dies. And Qobil was the first to introduce this practice. A person always tries to achieve spiritual perfection during his life. Man amazes the world with his thinking, intelligence, and ability, and creates miracles. However, he also engages in despicable acts. This situation continues at different times, sometimes outwardly, sometimes inwardly. Scholars, wise philosophers searched for an answer to this question and left a legacy of their immortal and great masterpieces on the scale of the spiritual world of their time. Lessons in

historical prose are told from the language of a historical person and served to increase the educational value of the work. These life lessons mobilize a person for his spiritual formation and good deeds during his life.

In "Shajarayi Turk" paremic genres were used effectively. "Masal" is an Arabic word that means example, proverb, story. In classic literary style, the term parable was used in the sense of proverb and phraseology [14. B. 146]. In Mahmud Koshghari's work "Devonu Lugatit-Turk" information is given about the "savlashdi" genre. A. Abdurahmanov equates this literary genre to the parable genre. Savlashdi is interpreted in Turkish as a parable teller [15. B. 331]. In the samples of historical prose, this genre underwent certain changes based on the requirements of the literary process. The possibilities of the genre have expanded, it has expressed generalized features. The proverbs presented in "Shajarayi Turk" express proverb and phraseological unity. In his work, Abulghazi uses parables to confirm and justify his opinion. For example, in the prologue of the work, "There is a Turk's proverb: "Oksuk cuts his own navel" (*"O'ksuk o'z kindigini o'zi kesar"*) - touched" [16. B. 11]. In our opinion, Abulghazi meant folk proverbs according to classical literary style when he said parable. This shows that the proverb was used as a parable at that time. The same situation can be observed in the development of literary genres. Because it is appropriate to say that proverbs and wise words, even fairy tales, are called parables in the oral works of many peoples.

In the first chapter of Abulgozi's work, he cites an Uzbek proverb: "If the dog gets fat, the owner will dig it" (*"It semirsa, egasin qopar"*). The author used this parable to describe the idolatry of the people who were not grateful for the prosperity of Alanchakhan's time. "The work of the person who puts this day's work in his mouth will never end" (*"Bu kungi ishni tanglag'a solg'an kishining ishi hech bitmas"*). This proverb was said by Genghis Khan and expresses the meaning of admonishing his begs who used the thinness of their horses as an excuse not to fight. Genghis Khan's admonitions to his sons and relatives also have signs of the narrative genre. Only this is done in historical prose based on real events by using the traditions of folk art. In "Shajarai Turk", he tried to increase the educational and aesthetic value of the work by using the instructive words of rulers, scholars and elders. For example, from the language of rulers, he says: "nothing has a rank higher than nine, the last one is nine" (*hech nimarsaning martabasi to'qquzdan yuqori bo'lmas, nihoyati to'qquz turur"*). In other places of the work, he mentions that this wise saying was taken from the nine Khans of the Mongols.

In the description of the events of Genghis Khan's victory over the Naimen, he quotes some wise words and proverbs. "The good people of the past say: "Ten dervishes can fit in one hundred palos. Two kings do not fit on the earth" (*"O'n darvesh bir palosning yuzina sig'ar. Ikki podshoh er yuziga sig'mas"*) [16. B. 54]. Or let's take the fertilizer from the language of Naiman's beggars. (*"Turadin va ev, eldin ayrilib, yot yurtga borib ko'r qidirib yuruguncha o'lgan yaxshi"*). The fact that he bravely accepts death as an honor rather than serving in the hands of the enemy also moves the reader. One such saying was told by Genghis Khan to Sultan Jalalid. "When your father gives birth to a son, let him give birth to him" (*"Otadin o'g'ul tug'sa, shundoq tug'sun"*). This is the meaning of this poem, which was given to describe the praise of Genghis Khan Sultan's deeds and his admiration for his bravery and courage.

Every father wants to have such a brave child. In the work "Mention of some issues and knowledge of Genghis Khan, pictures and rules" [16. B. 80–81], the teachings of the kings about

giving judgments and assigning jobs and positions to each person according to his abilities determine the educational and aesthetic function of the work. The knowledge, teachings and proverbs presented in the work express the intellectual intelligence and worldview of the people of that time. Proverbs, proverbs, wisdom (aphorisms) and idioms (phraseological units) consist of wise thoughts created on the basis of life experiences.

A parable with a concise plot is presented in "Zikr of Berdibek Khan bin Jonibek's becoming a Khan". "After Jonibek Khan's death, Tabrizdin Berdibek Khan Sarayjik came. They mourned that day. After Azadin, all the princes and nobles honored Berdibek Khan. This Berdibek Khan was a strangely oppressive, wicked, black and evil person. Whoever killed his brother and sister, relatives and clans, let the land remain forever. Who did not know, the world is dying. After all, he died in 762, less than two years into his reign. Sainkhan's descendants lived in Berdibek. There is a proverb in Holo Uzbek: "Nor's neck was cut in Berdibek" ("Nor bo'yni Berdibekda kesildi"). After Andin, the descendants of Jochikhan's other sons reigned" [16. B. 109].

In the memory of Yadgor Khan's death, the author cites the words of old (elder) people in order to describe the process. "If your father runs away from home, run together" ("Otang evin yov chopsa, birga chop") [16. B. 118], quoting Berka Khan's words, states that he fought against his fatherland and gathered the disaffected people.

In the "Zikr of Elbarskhan's capture of Urganch", the Uzbeks who passed through the nose tell about their experiences: "To'raning davlatli bo'lurining nishoni ul turur kim navkarga mehribon bo'lur va badavlatining nishonasi qarindoshg'a mehribon bo'lur" [16. B. 123]. The fact that Elbarskhan did not follow these words was due to the stubbornness of his begs. He killed some of his relatives by obeying the beys. And the result was not good either.

"Shajarayi Turk" describes an event with a small plot that meets the requirements of the parable genre. This proves that the parable genre is used in the content of the story. The incident is related to Dinmuhammad and it is said that it has become a parable among the Uzbek people. "After the death of Jovdin, the surviving begs were brought to Sultan Dinmuhammad. So-and-so beg, so-and-so beg, and so-and-so beg, they passed one by one in front of the Sultan. The sultan arrived on horseback, and a beg was brought. "Who is this?" - he asked. The person who brought it said, "Hofiz qo'ng'irat". Then the sultan said. "You, Hafiz, are always ahead of Ubaid Khan, you are not a Muslim, you are an infidel!" - you say. Why do you call us infidels?" Then Hafiz concluded. He also said: "At this time, both Muslimness and infidelity will be known." The sultan didn't say anything. This saying of Hafiz Kungirat has become a proverb among Uzbeks since that day" [16. B. 136].

The author says that during the time of Qolkhan there was a lot of poverty in Urganch, and he cites the sayings of the people: "Kolkhan became a khan, one penny became a loaf of bread" ("Qolxon xon bo'ldi, bir pulg'a bir non bo'ldi"). Poyanda tells a wonderful story about Muhammad Sultan. "Mohammed Sultan was not very smart in Poyan. One day, when his father was killed in public, he came to Yukundi and said: "My age, Abul Muhammaddin, is great. They call me Khan and I am Sultan. Do they say your verdict together or not by themselves?" Khan did not know what to say to this word. Khan had a good beg. Turumchi was a horseman, from the Laina (Labna) clan of the Turkmen, a very intelligent person. A has many good words. He said: "Shall I give you this, my king?"

Khan said, "Just do it!" - said. Turumchi Poyanda looked at the sultan and said: "Your father became a sultan when God gave you. When your brother was born, your father died. A man's father is what his son is. He said, "Sultan is born to a sultan, and khan is born to a khan." This word pleased the fool, and he went away. He also died after his father" [16. B. 142]. In this narration, the wisest, smartest and wisest people of the nation are also mentioned, and their good words are conveyed to the reader as an example. It serves to increase the artistic value of the work. Narrative is embedded in the image of a historical event and helps to create a vivid character of a historical image.

A number of stories about him are told in "The Quality of the Steel Sultan". Abulgazi said that many stories were told about this king in his childhood. He likes to cite three or four stories so that his deeds will not be forgotten among the people. In one of these stories, it is said that Abdullah Khan attacked Urganch. When he first came, Abdullah Khan had returned from the New River. When five hundred young men were called to fight while he was standing in the New River, Polod Sultan rode off saying that I will go too. His younger brother Temur Sultan: "Are you going to join the young boys and go to grief? - he forbade. All becks are also banned. He left without accepting. When they went and fought with the guards, they won. After the war heated up, they could not separate. Yov's help came a lot. They ran back. The steel sultan ran away before everyone else, got off his horse, rode on the threshold at the gate of Khevak, opened his ears, and said, "If you want to come, come!" How did you enter the city? while shouting [16. B.147–148]. Only when the content is presented in the title and explained with the plot, a real narrative occurs. Stories about the Steel Sultan are humorous in nature. The author's purpose in quoting quotes was to bring an upbeat mood to the work. Through this, they managed to tell the stories about the historical person.

Proverbs and parables told in the language of historical figures express the wisdom, entrepreneurship, courage and intellectual ability of a historical figure and bring out the Paremic character. Along with creating a lively artistic poetic image of the event, he calls for correct conclusions from the historical process. Parables (proverbs) expressed in the vernacular language indicate the high creative and artistic thinking of our people.

A.Abdurakhmanov in the book "Oral works of Turkic peoples" focuses on the genre characteristics of the literature of the ancient Turkic peoples and interprets the wise words given by the fathers as a "sav" genre. Savni proves its place as a literary genre with the examples given in the works "Devonu Lugatit-Turk" and "Qutadgu Bilig".

Bordi qadim donolar,

Tog'day yuksak bilimda.

Eslab o'gitlarini

Quvonch ortar dilimda [15. B.167].

He emphasizes that in ancient times, the words and teachings of sages and fathers were called "sav" genre. "Sav" is the general name of several genres typical of realistic images, that is, it is close to the term of the epic genre in modern literature. In Devon, the phrase "word of the fathers" is expressed by the term "sav". "The trade will come like this" - the saying of the fathers will come like this [15. B.168]. "The word of the fathers" is close to the meaning of knowledge,

but these two terms have different characteristics. In knowledge, the characteristics of brevity, brevity, and at the same time figurative meaning of wise thoughts and wise words are embodied. The creator of the knowledge can be a contemporary knowledge. The genre characteristic of "The word of the fathers" includes the works of advice, morality, manners inherited from the past" [18. B. 331]. A. Hayitmetov learned lessons and words of wisdom on the example of Navoi's lyrical works. Ogiltar shows that Navoi was expressed through the verses of marifatomuz and mavyzatangiz [20. B. 101]. Many examples of wise words and teachings can be found in the work "Shajarayi Turk". The work contains stories about great kings and generals and excerpts from their teachings and instructive words. Ong Khan's head is brought to Tayang Khan, king of Naiman. Why did you kill such a great king and an old man? He blamed his guards, saying that he should bring him alive. Tayang Khan covered Ong Khan's head with silver, turned it towards the door, and placed it on his throne. One day, the dry head of Ongkhan stuck out his tongue and shook it. He did this three times that day. The elders of Naiman knew this. Because of this, they were defeated by Genghis Khan and executed [16. B. 53]. Ogit (O'git) as a literary genre is presented in the style of "grass" in "Devonu Lugatit-Turk". In "Qisasi Rabguzi" instructions were given under the term "benefit". In the pages describing the history of Abulgazi in "Shajarayi Turk", a part of his language is described. Abulghazi throws himself into the water while trying to escape from the hand of Yav during the fight. He remembers the advice given to him by an old man when it was difficult to swim with his horse and clothes, and he tells a story about how he escaped from the hands of the enemy by following his words. "There was an old man. He used to say that whenever you ride a horse with a horse when you run away, put one of your legs on the horse's tail! Put one leg on the stretcher! Stand up for yourself! With one hand, press the saddle's chin! Hold the reins of the horse with one hand! If you don't do this, the horse will not be able to take out a cold, sick person, teb" [16. B. 169]. The word of the elders helps to get historical heroes out of difficult situations. In emergency situations, as a result of the training, the historical person will be shown the right way. It serves as an example for the reader. Abulghazi tells about the wrong deeds of Dinmuhammad, which he heard from his elders when he was young. And he urges the reader to draw the right conclusion from this: "When we were young, the elders used to say: 'This is a bad thing, so what will happen in the future' - don't be a retort." Our country is ruined because of a saru ekku" [16. B. 129]. The conclusion drawn from the essence of a historical real event is expressed through the genre of the ogit. This aspect shows that the fertilizer has paremic properties.

CONCLUSION

Researching samples of written prose works with a syncretic character is of particular importance. This shows the need to examine the issue of inter-genre relations. This work, first of all, clarifies the differences, specific features and clear limits of this or that genre. In addition, in the formation of each genre, the study of the impact of another genre determines the scope of interaction and determines the fate of genres. Narrative, parable (proverb), ogit and hikmat genres are significant in historical works due to their three main paremic features. These are: it consists of the wisdom gathered based on the life experience of many people; figurative expression of extraordinary wise thoughts of universal importance; that these types of works have a compact, relatively stable crystal form. These aspects were fully demonstrated in the works that we analyzed. The instructive words spoken by historical figures reflect the wisdom and ingenuity of our people as a summary of historical events.

In general, "Shajarayi Turk" is of special importance as a literary source. The composition of the work is given in chronological order, and the artistic skill of the historian is also noticeable in the depiction of historical events. Literary scholars have noted that a literary work is primarily a speech phenomenon. Bringing the language of historical works closer to the language of the people can be seen in the work of Abulghazi Bahadirkhan. This is also noticeable in his effective use of paremic genres.

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