

STYLISTIC FEATURES CHARACTERISTIC OF THE NARRATIVE MANNER IN
"SHAJARAYI TURK"

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Abstract. The article is devoted to revealing the stylistic features characteristic of the narrative manner in the work "Shajarayi Turk" authored by Abulghazi Bahadur Khan. The researcher demonstrates through examples that narration predominates in the large portion of the work consisting of historical, geographical, ethnographic, and other information; that at the same time the text of the work is not entirely composed of the author's narration; that Abulghazi Khan gives voice to the participants of various events in the course of narrating those events; and that the author's narration, the speech of characters, and rhetorical devices lend richness and color to the narrative manner of the work.

Keywords. Narrative manner, style, concise, precise, brief, author's narration, characters' speech, rhetorical devices, lyrical digression, colorfulness.

Analyzing "Shajarayi Turk" as a literary work creates the opportunity to reveal the distinctive features of its narrative manner, mode of expression, and style, and to show how these manifest differently in connection with the nature of the information being conveyed and the content of the events being narrated in various parts of the work.

Narration predominates in the large portion of the work consisting of historical, geographical, ethnographic, and other information. However, this is not dry and tedious narration. The author expresses historical information in a concise, lively language, in short, precise, and clear sentences. As V.A. Abdullayev has correctly noted, "Abulghazi paid attention to conciseness in narration... to presenting events in a simple and captivating manner" [1-16]. It is precisely this distinctiveness of style and the richness and folk character of the language that does not bore the reader but captivates them and provides artistic-aesthetic pleasure. Setting aside the occasional use of saj' (rhymed prose), similes, and metaphors, the work contains no artistic devices characteristic of classical prose — particularly complex poetic figures. This feature is characteristic not only of "Shajarayi Turk" but also of "Shajarayi Tarakima." Noteworthy is the fact that the similes employed in both works are connected with the way of life and poetic thinking of the Turkic peoples. For example, in "Shajarayi Turk" a father asks Abulghazi Khan his opinion on a certain matter and says: "What comes to your mind?" Abulghazi Khan responds through the following simile: "It appears like something that looks like the main road of a cart. But you will not do it."

The fact that Elbars Sultan seized the treasury accumulated over thirty years by his father Arab Muhammad Khan and squandered it is expressed as follows: "He took the treasury gathered over thirty years. And gave it to dogs and birds."

In another passage, campfires burning in the enemy army's camp are likened to stars: "That night we saw the fires of the great Kalmyk army, standing like stars."

At the same time, we also observe the occasional use of traditional similes characteristic of classical literature: "Temur Malik, seeing them, came out of the river and went toward Khorezm along the Milky Way like a flash of lightning." Here the author expresses Temur Malik's swift departure with the words "went like a flash of lightning." In describing his valor and courage,

traditional symbols are also employed: "But the governor of Khujand named Temur Malik was such that on the day of battle, Rustam and Isfandiyar could not stand before him."

It is most interesting to observe the author expressing his thoughts through symbols. Admittedly, such instances are very rarely encountered in his works. Abulghazi Khan employs this method only occasionally, yet he uses remarkably beautiful, reader-delighting, original symbols and untrodden expressions that demonstrate the author's mastery and unique talent as a writer. G.S. Sablukov, who translated the work into Russian, had emphasized that Abulghazi vividly portrayed his era, the nature and way of life and morality of the people and individuals [2-8].

One of the distinctive features of "Shajarayi Turk" as a specimen of historical prose is that the text is not entirely composed of the author's narration. While narrating this or that historical event, Abulghazi Khan does not speak alone but also gives voice to those who were direct participants in those events, presenting their speech. This, on the one hand, ensures the colorfulness of the work's narrative manner and prevents it from becoming monotonous and tedious; on the other hand, it enhances the work's power of impact, since the words cited from the lips of a person who was himself a witness to and participant in the historical event produce a different effect on the reader's psyche and consciousness. The speech of characters brings the reader closer to the era and atmosphere in which those events took place, allowing one to feel its spirit and breath. At the same time, it serves to make one's conception of this or that historical figure more complete, to discern the features characteristic of their human image and character. More importantly, it helps the reader have complete knowledge of the given historical event, be informed of all its details, and retain them in memory. The author has employed this method in many places throughout the work. In particular, while providing information about the war that took place between Genghis Khan and Ong Khan, he shows that Chamuka Chechan had a hand in the origin of the conflict between the two, and in the course of narrating Chamuka's visit to Sangum, the son of Ong Khan, for the purpose of stirring up intrigue, he gives voice to Chamuka himself. Chamuka Chechan addresses Sangum with the following words: "You, father and son, consider Genghis Khan your friend. He is secretly sending people and conversing with the Naiman khans Tayan Khan and Buyruq Khan. Let the two of us unite, and let us remove Ong Khan and his son Sangum from the middle. No one knows Genghis Khan's secrets better than I. First, because I am his kinsman and we were born and grew up in the same place. Second, all of you know that I am someone who would say such things to him."

When providing information about important assemblies, councils, and exchanges of opinion before the khan on this or that matter, the author does not summarize the views expressed there but presents each person's opinion separately, in their own words. For example, after Elbars Khan liberated Khorezm and established his rule, he wished to invite his relatives from the steppe and asked others their opinion on this matter. "Shajarayi Turk" provides the following account of the discussion held before the khan on this subject: "One day he summoned his beks and said: 'We came here with a small people. Most of our people remained with our kinsmen. Now, if it pleases you, we wish to invite our kinsmen,' he said. Then all the beks said: 'We had been thinking in our hearts whether you might have sent a man earlier.' There was an old man from the Uyghur tribe. He had not been given a place inside the house and was sitting outside. He rose from his place and came before the khan. And joining his hands, he submitted: 'The experienced elders of the Uzbeks who passed before say: the sign of a lord who will be fortunate is that he is kind to his servants, and the sign of one who will be unfortunate is that he is kind to his kinsmen.' That word displeased Elbars Khan. All the beks sitting there scolded that man, saying: 'Such are the men who set two kinsmen against each other through flattery and

carry words between them. When your kinsmen come tomorrow, unless you execute one or two of such troublemakers who speak such corrupt words, things cannot be set right" [3-121].

The words cited from the lips of Genghis Khan in the third chapter of the work stand out with their power of impact and pathos, and this passage leaves upon the reader an impression as of a distinctive monologue: "...Twice you lost your land and came to my father's door. Both times my father went and took back your land and had you seated on your father's throne. I myself did you good deeds in five or six places.... I did not ask you for people or property, nor did I do wrong. For no reason, why do you torment yourself and why do you torment me?! If the two shafts of a cart are intact, it moves well. If one shaft of the cart carrying your fortune was your son Sangum, the other shaft was I. Why do you waste your fortune?"

Noteworthy in the above passage is the use of rhetorical devices — rhetorical address and rhetorical question. The author has also employed rhetorical questions in certain other places in his work. For example:

"If the imam sits, let him sit; if he stands, let him stand. Well, should one not be attached to him?"

"If you seat a Tajik for ten days to learn the names of some Mongols' horses, his tongue will not learn them. How shall he write them?"

"Even now, one who speaks words well is called chechan. It means to be wise — if one is not wise, how can one know and speak words well?"

This rhetorical device is also encountered in "Shajarayi Turk":

"If all the trees that have grown on the face of the earth were pens, and the seas were ink, and all the children of man were scribes, and they were to write his attributes for a hundred thousand and a hundred thousand years, it would be less than writing a drop from the ocean and a mithqal of stone from the mountain. So, what would what I have said amount to?"

"Is there a road through which the Oghuz people did not travel and journey? Is there a land where they did not settle and dwell?"

It should be specially noted that lyrical digression also belongs among the methods and devices that Abulghazi Khan employed with success in his works. In particular, while providing information that the Kipchaks formerly inhabited the lands between the Itil and Tin rivers (the Volga and Don), that the Uzbeks then occupied these territories, and that at the time of writing the Kalmyks had come and settled there and it was now being called Kalmyk land, the author makes a lyrical digression conveying deep philosophical content: "Now that land is called Kalmyk land. Indeed, this world is like a caravanserai, and the children of Adam are like a caravan: one departs, another arrives" [4-14].

In the portion of "Shajarayi Turk" devoted to narrating events related to the reign of Arab Muhammad Khan, Abulghazi Khan writes that his father did not punish his enemies who had done him harm but left them to the people's will, and one can see that he expresses his own attitude toward this through lyrical digression as well.

Examining the artistic devices and methods employed in "Shajarayi Turk" and "Shajarayi Turk" shows that the author also made use of interior monologue. In the course of writing "Shajarayi Turk" Abulghazi Khan fell ill. His inner experiences at that time found expression in interior monologue.

One of the factors that enhances the value of Abulghazi Khan's prose works and lends them a distinctive charm is the inclusion of ancient legends and tales within them. They constitute a separate layer in "Shajarayi Turk" and "Shajarayi Tarakima" stand out with the distinctive features of their narrative manner and mode of expression, and increase the significance of these works as literary monuments. In both works, the legend about Oghuz Khan occupies a prominent place. In the preface to "Shajarayi Turk" the author cites from the lips of Turkmen beks

information about the large number of "Oghuzname" texts circulating among the people and their differences from one another. But unfortunately he did not dwell at length on this matter and likewise did not make use of them in narrating the legend, relying solely on a single source — Rashid al-Din's "Jami' al-Tawarikh" — and narrating the variant of the legend found in that work. The ancient variant of the Oghuz Khan legend is also known to scholarship, and comparing it with the variant in Abulghazi Khan's works attests to the enormous changes the legend underwent over the centuries [5-23]. It should be emphasized that the portions of «Shajarayi Turk» and "Shajarayi Turk" in which legends and tales — particularly the legend about Oghuz Khan — are narrated differ somewhat from other portions in terms of narrative manner and modes of expression; specifically, certain features characteristic of folk epic art and epics are discernible in them. The occurrence of epic repetitions and the presence of poetic passages within the prose text are among these features.

Stories about historical figures also occupy a prominent place in Abulghazi Khan's prose — particularly in "Shajarayi Turk" They perform an important function in the work: namely, they serve to reveal this or that feature characteristic of the historical figure being mentioned and to render his human image more vividly before the reader's eyes. In these stories, features characteristic of the historiography of rulers manifest themselves even more distinctly. The author's high standing and social position afford him the freedom to reason openly and to show his attitude toward various individuals and their activities without reservation. Abulghazi Khan expresses sharply negative views about many khans and sultans and narrates stories about some of them — such as Payanda Muhammad Sultan and Po'lad Sultan — that attest to their foolishness, which is difficult to imagine an ordinary historian writing about rulers, even those long since departed from this world.

It should be emphasized that Abulghazi Khan expresses views of the kind described above not just about one or two people but about a number of other rulers as well. For example, about Khoja Muhammad Khan, the son of Abulkhayir Khan, he writes: "The name of the second son of the aforementioned Abulkhayir Khan is Khoja Muhammad. But the Uzbeks call him Khojagam Tentak (the Fool)." The same can be seen in the characterizations given to Janibek Khan, Iskandar Khan, and Mahmud Sultan, the governor of Urgench, among others.

Abulghazi Khan also employs a different method in such passages of his work. He demonstrates the features characteristic of foolish khans and sultans through their own words as well. This can be seen in the example of Mahmud Sultan, the governor of Urgench — mentioned above and assessed by Abulghazi Khan as a "famously foolish man." In the portion of "Shajarayi Turk" titled "The Account of Abdullah Khan's Second Coming," the author gives voice to this very person, and Mahmud Sultan acknowledges his own foolishness. At that time, Abdullah Khan had marched from Bukhara against Khorezm and defeated the Khorazmians. Those among the Khwarazmian khans and sultans who had not fallen into Abdullah Khan's hands fled to Iraq to the court of Shah Abbas. Mahmud Sultan, however, says: "When my age has reached seventy, how shall I go among the infidels; I am a foolish man — why would Abdullah Khan kill me?" and sets off toward Abdullah Khan.

While writing about this or that person or event, the author presents to the reader not only his own views but those of others as well. For example, while appraising Ali Sultan, Abulghazi Khan cites the words spoken by his grandfather Hojim Khan (full name: Haji Muhammad Khan) about Ali Sultan. It is known that Hojim Khan and Ali Sultan were close relatives. Furthermore, during Hojim Khan's reign, Ali Sultan was governor of Urgench, Hazorasp, and Kat. Consequently, Hojim Khan knew Ali Sultan very well, and in this passage, Hojim Khan's words serve to ensure the accuracy and objectivity of the assessment given to Ali Sultan's personality and activities.

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