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## METHODOLOGICAL FEATURES OF "HISTORICAL PROPERTY AJAM"

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### ABSTRACT

*Research shows that "Tarihi muluki Ajam" was written as part of a larger work, or rather as an introduction. It is this fact and the author's goal to convey historical knowledge to the Turkish public in a simple, concise, understandable way that has made this work unique in terms of style, creating a new style that differs from the traditional style of historical prose written in Persian. It is known that medieval writers also adorned historical prose with fine arts, demonstrating their eloquence and prose skills, and ending with eloquence and maturity. Of course, on the one hand, this is a positive thing, it brings historical prose closer to fiction, allows us to look at examples of historical prose as a kind of literary work, prose, artistic creation. But, on the other hand, the authors' excessive efforts to "express themselves" and their exaggeration have led to the complication of the style, the formation of a silent, lofty language and style that is incomprehensible to many. The works of Mirkhand and Khandamir, and a number of historians who preceded them, were written in the same style.*

**KEYWORDS:** *Historical property Ajam, Hormuz binni Nasri, Yazdijurd binni Bahrom, Chun's father, "Jome' ut-tavorihi Jalaliy", "Devon un-nasab", "Zafarnoma".*

### INTRODUCTION

Alisher Navoi did not follow this path with his own innovation and invented a new style for himself. A. Hayitmetov was selected and registered. "The style of writing of the historical property of the novice," the scholar writes, "is undoubtedly fundamentally different from the style of many history books. It is known that several historians lived in the second half of the 15th century. When Mirkhand, one of the most famous of them, began to write Ravzat us-safo,

Navoi told him: But Mirkhand writes not in the way that Navoi said, but in the traditional, luxurious style of his predecessors ... "

Noting that Navoi implemented the above idea in writing "Tarihi muluki Ajam" and, although in many respects faithful to the existing historiographical traditions, acted independently on the issue of style, A. Hayitmetov also points out some features of the style of work: "We in his work difficult, complex, meaningless, high-flying expressions and figurative elements, we almost do not see abstract sentences. He tries to express his thoughts as simply as possible, because, in his opinion, a history book tells the story of great historical facts, and such a book should be easy to understand for any reader or listener, whether he is a scientist or a farmer. S. Ganieva also notes that in "Tarihi muluki Ajam" the author pays attention to the methodological simplicity of his work.

It is noteworthy that the scholar recognized the style of "Tarihi muluki Ajam" as a new style and noted that it is of great importance in the study of Navoi's style. also created the style .... This work ... is still very important in examining Navoi's unique style. ”

Our research shows that the main aspect of the method "Historical property of the novice" is reflected in the presence and synthesis of two elements - scientific and literary methods. This is not in vain explained by the presence in the structure of the work of two closely spaced layers. These are scientific and literary strata, the scientific stratum of historical data, facts, historical events and happenings in "Tarihi muluki Ajam", their artistic description, mythical-romantic interpretation of the literary stratum.

In "Tarihi muluki Ajam" the peculiarities of the scientific style are reflected in the following:

1. Systematization of historical data and knowledge and its systematic (systematic) presentation to the reader. It is known that the systematization of data and knowledge can be done in different ways. Navoi chooses the dynastic principle and systematizes the data and facts on this basis. In the play, information about the history of the novice is divided into four parts according to the four dynasties that ruled at that time. Each section in turn consists of sections devoted to the representatives of the dynasties. In this case, the representatives of the dynasty are mentioned in the order corresponding to the years of their rule, that is, along with the dynastic principle, the chronological principle also applies.

2. Accuracy and clarity of statement. The scientific method requires precision and clarity. Navoi understood this well. This is evidenced by his words to the historian Mirkhand that the style of the history book is simple, the phrases are free from metaphors, allegories, satire and other complexities, and can be understood by everyone. The best way to achieve clarity and clarity is simplicity. For this reason, the author almost does not use the combined method of composing text in "Tarihi muluki Ajam", refraining from the use of complex artistic means and art. We see in the text of the work that when this or that ruler is described or evaluated in his activity, he uses clear, at the same time simple and concise adjectives: wise, just, cruel, jealous, skeptical, wise, ignorant and so on. For example, about Shapur bin Ardasher: "And he was a wise and just king"; About Bahram bin Hormuz: "And this Bahram was a pious man and a wise king"; About Faridun: "He was a good man, a scholar and a just king"; About Hurmuz bin Nasri: "He was a very pious and pious man"; About Yazdijurd bin Bahram: "... he was a tyrant and a fool."

The author strives for clarity, clarity not only in the description of the rulers, but also in the description of the historical events associated with them, and this is reflected in the composition of the text. This is evidenced by the fact that the text often consists of short, concise sentences and sentences, each of which contains a specific piece of information, information or fact, and this can be seen in the following passage from the mention of Shapur bin Ardasher:

“Chun ascended the throne in place of his father, did not change his father's image and law, and did not deprive the people he appointed of their provinces and positions. And he was a wise and just king. And they complained to him that in Constantinople the Roman emperor had gone too far. Shopur Nisibin was able to lay siege to the city and dispose of Caesar's treasure. Caesar, knowing his limits, used the Shafi'is as a vehicle and accepted the tribute. The driver returned victorious and victorious. And his masterpiece was Nishapur in Khorasan, built by Ani Tahmuras. But Shopur made it better with a new head of chess. ”

3. Consistency of statement. In "Tarihi muluki Ajam" Navoi strictly follows the sequence of historical information. Each part of the work appears as an integral continuation of the previous parts, both chronologically and in terms of content. The author does not go beyond the events. There are also almost no cases of stopping the statement of certain thoughts or events at one point, moving on to others, and then returning to previous events.

Consistency is also maintained in the internal structure of the text. In this case, each sentence, phrase and its content are related to the previous ones, serve to continue, supplement and develop the idea in them, and form a link in the chain of narration, advancing the statement.

4. Substantiation and substantiation of opinions, confirmation of information and facts. These features of scientific works and scientific style are also present in "Tarihi muluki Ajam". Navoi refers to a number of sources in order to substantiate the information he provides and the views he expresses. “Nizam ut-Tawarikh”, “Jame't-Tawarikh of Jalaliy”, “History of Tabari”, “Jame't-Tawarikh of Banokatiy”, “Muntahob ut-Tawarikh”, “Devon un-Nasab”, “History of Hamidullah Al-Mustafavi” Ghazali's Nasihat ul-muluk, Sharafuddin Ali Yazdi's Zafarnoma, Qazi Bayzawi's historical work, Mirkhand's works are among them.

In addition, Navoi drew attention to the aspects of literary works - epics related to historical figures and events, and in his book, along with pure historical sources, he referred to them.

5. The presence of an analytical and critical spirit. Analysis and criticism are key components of the scientific method. Navoi's critical approach to sources can be seen in the following poem in his History of the Prophet and the Ruler:

There is a lot of controversy in history,  
The Shahnameh has a lot to say,  
There are many unfortunate hand ghazals,  
You have a lot of points.

An analysis of the "Historical Property of Ajam" shows that Navoi's views in the above poem are not just words. In many parts of the work, Navoi expresses his attitude to historical sources and the information contained in them, analyzes them and criticizes them in some places. For example, in the mention of Girshosb, the last representative of the Peshdadis, he disbelieved the

information given by the authors of historical works that Rustami was a descendant of Girshosb, and wrote: But in the eyes of the poor, this verse is more distant, because Zolkim is Rustam's father, he had sipohsols in his eyes, and they brought Girshosb to Manucheher's grandson in Guzida and in many tawarikhs, and Rustam was called Sam ibn Nariman bin Atrub bin al-Ablamun.

In Doro's dhikr, Navoi cites two versions of his death, saying, "The former is more authentic," and the former is more plausible.

In the Ashkani section of the work, he criticizes Hamidullah Mustafavi's "History in the Guzida" and writes: It is as if this is strange, the property of the Alars is Tawheed, because I have killed myself, some of the Tawheed have been killed by Ashk bin Dari, and the Ashkenazis are called the descendants of Ashk bin Dari. "

Myths and legends in "Tarihi muluki Ajam", the legendary-romantic analysis of historical events form the literary plate of the work. It should be noted at this point that romantic interpretations do not distort the essence of historical reality, data and facts in the play. No matter how artistically the author describes historical events, the historical basis is preserved. For example, in the dhikr of Ardasher Babak, it is a historical fact that Ardasher Babak fought against Arduvan, the last representative of the Ashkanids, defeated him, seized power and founded a new Sassanid dynasty, and it is reflected in the "Historical Property of Ajam".

In fictionalizing the story, Navoi uses romantic-style tools and motifs, including an adventurous-romantic spirit and colorful love motif in Ardasher-related films, a mystery (the minister secretly raises the girl after she gives birth to a child without killing her, and tells Arduvan the truth when the opportunity arises). revealing the secret), coincidence (Ardasher accidentally fantasizes about getting a bottle of juice and thus saves his life) effects. In several scenes in "Tarihi muluki Ajam" the motive of love serves to save the life of the hero, to save him from a difficult situation. We have seen above that one of them, King Arduvan, tried to assassinate Ardasher Bobak, and the concubine, who had fallen in love with Ardasher, warned him of this, and they escaped together. Another inscription on this motif is found in the dhikr of King Shopuri Zulaktof of the Sassanid dynasty. The driver goes to Rome in the guise of an ordinary man without revealing his identity. But there they recognize Shopur. The Roman emperor captures him, holds him captive, and marches into Shopur's country with an army. Caesar sees Shopur, the daughter of the man who appointed him to guard Shopur, falls in love with him and saves him from captivity. They flee and come to Qazvin together. Navoi writes about this: The daughter of the man who kept the driver in love fell in love with him, and he escaped from captivity.

The main feature of the method "Historical property of the novice" - the formation of a synthesis of scientific and artistic methods, as well as the motive of adventure and spectacle play a role in the mythical-romantic interpretation of historical events and happenings. The fact that Shopur changed his appearance and went to Rome in the above scene is to some extent related to this motive.

This motif also plays an important role in the part of the work dedicated to the dhikr of Bahrom bin Yazdijurd (Bahrom's grave). In this section, the author narrates, among other events related to Bahrom, his visit to India and his adventures there. Navoi describes these events as "strangely hopeful" (one of the strange things - Q.E.): According to Navoi's writings, there was no serious

reason for Bahrom to go to India, only the desire for adventure, the desire to see another country, to see it, motivated him to this trip. Navoi's following words clearly show this: And one of the alardins, when he heard the ajubas of the Indian property, envied it and handed it over to Narcissus, secretly escaped and went to India. ”

The romantic motives and interpretations, as well as the artistic description of the events, allow us to look at a number of rulers mentioned in "Tarihi mulukiAjam" not only as historical figures, but also as literary characters. Among them are those whose images have been completed, various aspects of their personality have been revealed, and they have risen to the level of an artistic image. Here is another peculiarity of Navoi's style: it emphasizes one or two main features of the characters, which distinguish them from others, other qualities and shortcomings of these people, various other aspects of personality against the background of these leading features, during the events associated with them. opens.

This can be seen in the example of Khusrav Parviz and Bahromgor. In the story of Khusrav, Navoi points to the authoritarianism and tyranny of his nature as key features. Khusraw's tyranny is described in the Tarihi Muluki Ajam as follows: I imprisoned twenty thousand of my own people, al-uhdatu al-ar-ravi, of whom a thousand were honorable and great men. Every day I would order them to sit in a cricket because they didn't do well. ” According to the interpretation in the work, it was these aspects of his character that led to the collapse of the state of Khisrav Parviz and his assassination.

In the section dedicated to Bahromgor, Navoi emphasizes and describes the hunger for pleasure, spectacle and adventure in the nature of Bahrom. Both the events narrated in Bahram's dhikr and the events that befell Bahrom are related to these very features of his nature. As a result of Bahrom's indulgence, there will be a collapse in the affairs of the state, the power will be weakened, and the country will be ruined. The situation is such that when the enemy attacks his property, Bahrom cannot find the strength to resist him. The Turkish khan easily invaded the country. A number of other aspects of Bahrom's personality are revealed during the post-invasion events. Assessing the situation correctly, Bahrom, realizing that the resistance was futile, withdrew himself and left the country with a few loyal men. After that, he patiently waits for the right moment, and when such an opportunity arises, he suddenly attacks and wins. Here, due to the changes in Bahrom's personality that took place after the invasion of the Turkish Hakan, he appears in the eyes of the reader as a dynamic image, not a static one.

The fact that such a dynamic image is found in other parts of the "Historical Property of Ajam" allows us to consider it as one of the peculiarities of the Navoi style of painting.

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