

# SOCIAL BACKGROUND AND NARRATIVE IMAGES OF "KOBUSNOMA"

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**ABSTRACT--** *There is no definitive information about the genre storytelling of the Eastern literature. They can only be found in the stories. The story is a confirmation of an incident that is in harmony with the content of the story to attract the reader. Caykovus also skillfully uses the genre of storytelling in "Kabusnama". The plot of the story in the "Kabusnama" is not entirely the same, but it sometimes reveals a meaningful intimacy and sometimes an ideological unity. The stories can be seen as a marvel of wondrous folklore, with unparalleled reverence, deep love and incomparable sincerity for the great folklore.*

**Key words--** *the kingdom, discernment, philosophical problems, wisdom, sultans, property, legendary spirit, aesthetic requirements.*

## I. INTRODUCTION

The book of "Kabusnama" contains 44 chapters, of which four are religious, and the remaining 40 chapters represent life events. The author quotes stories to confirm his point in each chapter. There are 49 stories in the book "Kabusnama" which are arranged differently in the chapters. For example: Chapters 4, 10, 19, 20, 22, 25, 28, 30, 31, 38 contain only 1 story, chapters 9,12, 14, 27, 32, 37 include 2 stories and also there are 3 stories in Chapters 29, 40 and 44, 4 stories in Chapters 6,7,39, 6 chapters in Chapters 42 and 4 chapters in 31 chapters, three chapters in chapter 33, and one chapter in chapter 34. Chapters 1, 2, 3, 5, 8, 11, 13, 15,16, 17, 18, 21, 23, 24, 26, 35, 36, 41, 43 do not contain stories. Caykovus wants to bring up his son Gilonshah with his own life experience and argues that this is his most valuable legacy for his son. He says to his son Gilonshah: "My son, I hope you will accept these things. With this I have done my fatherly job. As you know, the custom of the people is to run, look for, and create something out of the world, leaving what they find to their loved one. I have made these words in the world, and you are the most precious to me. The time for my journey is near, and I have set before you all that I have produced in the world, so that you do not build a building or do anything wrong."

## II. LITERATURE REVIEW

When we analyze the stories in the "Kabusnama" we divide the narrative images into sultans and educational ones:

Chapter Seven - In The Remembrance of Being Highly Speaking, there are 4 stories. The second story states: "Khalifa Harun ar Rashid has a dream. In his dream, his teeth were all broken. The Khalifa asks the dreamers of the meaning of the dream. He says: "Before you all your relatives and friends will die. There is none left but you.

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When Harun ar Rashid heard this, he said, "You have said such a sad word to my face. If all my relatives are dead, what will I do and how will I live?" He says angrily and ordered to hit him with a hundred beats. Then he calls another predictor and asks him to explain his dream. He says, "Your life will be longer than all your relatives." Then Harun ar Rashid said, "All minds are one and the basis of both interpretations is the same. But the difference between this expression and that phrase is very great" and gave him hundred gold coins. The conclusion from this story is that a word is a powerful thing. It takes discernment, skill and insight to use it in its proper place. In the stories in the "Kabusnama", we see different types of characters — fair and bloody sultans, wise and conspiratorial ministers, greedy and generous people, clever and shrewd statesmen, and all sorts of heroes. The stories about sultans are reflected in Chapters 37, 38, 40, 42. There are 12 stories about Sultans in the work. At all times humanity has either learned from the rulers or learned from the injustice of the rulers, or has expressed hatred for them. The resilience or degradation of society, country and state has been attributed to the fair or unfair treatment of rulers with the people. The demand for stories in these chapters is important not only from a literary and aesthetic standpoint, but also from a social and political point of view. Especially noteworthy is the history of the rulers in history. In these stories, Caykovus creates memorable images of rulers without breaking historical facts. The writer first proves to the question of what a king should look like in this story (chapter 42, chapter 3). "Sultan Masood came to the throne, and he was well-known for his courage and bravery. But he never knew the state of affairs. He loved to make concessions with the princesses rather than the kingdom and wasted all his wealth. His officials disobeyed, and the people became disillusioned. They have become army, the rhetoric and helpless. One day, a woman came from Farrova's fortress and interceded for the tyranny of the (official) factor. Sultan Masud gave him a letter. His wife took that letter and looked at the factor. But the factor did not follow the content of the letter. She came and begged the king for justice. The Sultan wrote another letter. The wife said, "O Sultan, if you are the king, then let your judgment be accepted, and the slaves will not be oppressed, and you will always be on the throne." The Sultan was ashamed of this woman's words and woke up from his sleep. So the king must be decisive, and every rule should be a law for the officials and the people. There should be no shortage of policies. Because, in this book by Yusuf Hosib Hajib quotes "The knowledge of the lion," the following statement reads: "If a lion leads the dogs, the dogs become a lion, and if the lion leads the lion, the lions become the dog."

### III. DISCUSSION

The first story in the section "Referring to Conditions and Images of the Ministry" (Chapter 40) it is stated that one of the Persian kings transferred his ministerial position to another and said choose a place for the former minister and live there with your relatives. "The minister asks the king to destroy the city. But the king's men cannot find a ruined city in the land. The minister tells the king that he should hand over the ministry to such a man, that he may make it as prosperous as I am." The king is affected by this and returns to his ministry. So, if you are a minister, you should always build ruins and be fair so that you always have a long tongue in front of the king. Caykovus tells the story that the heads of state must build the country and work hard for the good of the country. Indeed, the idea put forward in the 11th century is still relevant today. In the story of Alexander (chapter 42, verse 6), Alexander Rumi one day wanted to go to war against his enemy. He was told, "You have to fight at night." Alexander said, "It is hard for me to win by stealing." In this story the writer asserts that the king's virtues are to

be used in the kingdom, never to be despised, to be courageous and to be proud. Caykovus tells the king that he must always be wise and intelligent, and that their noble deeds will only benefit them in a wise way. In one story, he gives his own view of the consequences that the wicked will have if they were before the king. "Amir, when Fazlun Bissuvar ibn Haman reigned in Ganja (chapter 37, chapter 1), he was a close relative of Damiemi. He always taught evil to the king. He told the king whether he had imprisoned a man who had sinned, and would certainly have killed him. One day the Councilor made a sinful act. He was put in prison. He told the king to give him 1000 gold, but he killed him, as he had taught him. Indeed, the consistency of these ideas can be found in Alisher Navoi's poem "Saddi Alexandria". In this poem, Alisher Navoi creates the ideal royal image of Alexander through the image of Alexander, and he follows the ideas of Caykovus, portraying scholars like Plato, Plato and Socrates before Alexander. Upbringing plays an important role in the "Kabusnama". The heroes of the stories in this series are people of different backgrounds, intellectuals, worldviews and understanding of life issues, depending on their social background. Each of the characters in this series teaches the reader, from time to time, laughter and sometimes a laugh from the point of view of education and worldview. Stories impress as a criterion of Eastern wisdom, and the reader learns from stories. The stories are not dry and not sermons, but a lesson for the reader. The lesson is also a factor that determines the taste and mentality of the heroes. As an example, consider the following stories: "I have heard, (Chapter 9, Story 2), an old man, a hundred years old, was holding a stick. One young man mocked him and said, "Sheikh, how much did you pay for that bow?" Tell me so I can. Sheikh said, "If you live and be patient, they will give you this bow for free."

Caykovus testifies in his "Kabusnama" that it is an inheritance to teach a child a profession, and that if the parents do not teach, the hardships of life will teach him, day and night: "One of the legendary kings of ancient Iran, Gishtosb, has lost his property and kingdom. The king, who has lost his kingdom, goes to the Roman city of Custantina. He did not have a single coin with him. He could not ask for a penny from anyone. He remembered learning to be a blacksmith when he was a young man and went to the blacksmith's shop in the city of Rum. They hired him. Knowing this skill, Gushtashb needed nobody until came into his country. The writer describes in Alexandra's story that greed for wealth is not good, that no one pursues it, and that no one is careless. "(Chapter 29, Story 3) When Alexander the Great conquered all the countries of the world, he arrived in the Domghan region, realizing his death bequeaths to: "Put me in a coffin and pierce one side of the coffin, first pull out the hole and then open my palm, then lift the coffin so that all the people can see it, even though the whole world is gone. But I will go hell with the empty bone in the end."

Alisher Navoi has masterfully used this plot of the will of Alexander in the poem "Saddi Alexandria". This can be called the phenomenon of tradition in didactic works. In addition, the author quotes the second story of Chapter 32, which, in one of the stories in the "Kabusnama", says that avoiding treachery is a betrayal of anyone who betrayed anyone: "One man had a lot of sheep. He had a faithful pastor. Every day he would milk the sheep and bring the milk to the owner. The owner would add half a pound of milk and sell it to the shepherd. The pastor gave him this advice: "O master, do not betray the Muslims, you will do yourself harm." He would do that without listening to the shepherd's advice. One night in the spring, shepherds were laid to rest in a flood plain, where the sheep could rest, and went to sleep. Heavy rains and floods caused the sheep to flow and all the sheep died. Then the shepherd came to the city. The shepherd said to him, "Why didn't you bring milk today?" The shepherd said, "Sir, how many times have I said to you, Don't add milk to the milk, and take the end. But you never heard my

words. Last night, all the milk you had washed up, and last night there was a flood and all the sheep were flowing.  
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Caykovus adds legendary spirit and content to the storytelling as he incorporates stories into the chapters, emphasizing the didactic nature of the stories. In this way, Caykovus provides a rich variety of stories in his work, forming important literary categories - the author's position, his feelings, the subject, i.e. moral, philosophical problems and ideas. Particularly in chapter 10 (in the context of Tamkin's description of food and eating disorders) it is about beliefs and rituals, and it is in harmony with folklore. For example: "When Khorezm was in the province of Herat, the son of the king of Herat came to Khorezm. Here he was greeted with great celebrations and a banquet. But the prince said angrily that he would return home the next day. Khorezmshah was so distressed that he asked his guest why he had to travel so fast. The visitor waited for his departure, without specifying the reason for his disappointment. As the caravan set off, the Prince of Khorezmshah grabbed hold of his horse and asked him to make a mistake. Then the prince said, "When I started to eat a piece of meat last night at the table, you said, "my prince" and you removed hair that stuck to the meat. Don't you see the hair in the meat I eat? Then Khorezmshah sent a message to all the districts and announced: "If anyone is visiting Khorezm region, have a meal ready for him. Add more food. But do not interfere with the guest's eating." Since then, the locals do not leave the hospitality, but do not exaggerate the guests. Using this legend, Caykovus introduces the following story to Chapter 10 of "Kabusnama": "One day Sahib Abbas was eating with his relatives and close friends. One person raised a plate. He had a moose in his plate, the owner Ishmael saw him and said: "Oh, take this hair from his plate." The man dropped the bite and left the meeting. The companion ordered one. He brought the man back to the meeting. The owner said, "O, why didn't you go out to eat?" He said, "It is not worthy of me to eat a man who has a hair in a bite." The owner was very embarrassed at this word. When analyzing the stories in the "Kabusnama", we can see that he used the message genre to validate the writer's view as a source or critic, or to reject the wrong arguments. The use of this genre is to clarify the events of the chapters and to convince the reader. Examining the message genre has shown that little story is told or reported in any heroic work in the work, thus revealing an important aspect of the characters. Some stories about heroes or events are told in a way that creates a complete picture of the heroes of the story. Caykovus uses the words genre: "Hear", "I heard", "Know", "Tell me", "I heard", "I heard from my father", "They say." One of the stories in the genre of news is: "I heard that Sheikh Shibli went to a mosque one day and prayed two rakaahs and found some rest. Young boys were reading and reading books in this mosque. It's time for the boys to eat. Among them there were a rich man's son and a poor man's son. The rich's son said to him, "If you want to eat my bread, first I'll give it my dog, then I'll give it to you." The poor man's son said, "I'm your dog." The boy's son said, "If that is the case, bark as dog." He barked as dog, and then the rich boy gave bread. He would always bark like a dog and get bread. Sheikh Shibli would always weep for them. One day his murids asked him, "Sheikh, what are you crying for?" Sheikh said: "See, carelessness and covetousness do not cost a person a trade. If this boy had been satisfied with dry bread and had no wish for it, he would not have been the son's dog. "

This story is told in the story in Chapter 44 - Courage in the Chapter. The author narrates this story using the message genre and demonstrates the ideas he has put forward in the chapter. The genre of benefit is to tell small stories of a didactic genre. The benefit is to motivate humankind to appear righteous and honest in his name. Caykovus used the following benefits in the work: "Oh boy, be friendly with people. Don't be too optimistic, please

look ahead and back. Do not be ignorant of your friends' beliefs. If you have a thousand friends, then no one is better than you. Everyone's friendly, don't take your enemy, don't call him a friend. If you are poorer than wealth, show yourself to be rich. Be rich with wealth. Better to be rich than to be wealthy. But wisdom and wealth cannot be learned. Know that wisdom is a commodity that can't be stolen, it cannot burn in the fire and does not flow into the water. Son, do good and never regret what you have done. If you do good to one person, you can see how much pleasure a person receives when you do good things, and that your joy and happiness are even greater. If you hurt a person and hurt him, then your family will suffer the same. So the reward of good and evil in the world is, of course, an achievement. O my child, know the face and back of the word and follow it; If you do not know what the word is, you will look like a bird, it will be eaten, it will always speak, but it does not know its meaning. It is not a good idea to speak to one person in the crowd. Even if it is a good word, it is often viewed as a bad word from the outside and many people are confused about it. If you say it, you have to say it to testify to it."

These clever words in "Kabusnama" form the genre of profit. The proverbs used in "Kabusnama" coyotes:

- "Do not sell wheat with barley." (Chapter 6, page 42)
- "Do your best and throw it into the river." (Chapter 6, page 41)
- "If you do not learn the craft of wisdom, learn from the fool" (Chapter 6, page 43)
- "Learn More, Speak Less and Do Not Tell More" (Chapter 7, page 53)
- "Diet a fool who thinks himself wise "(Chapter 8, page 57)
  - "If you do not want your enemy to know you, don't tell your friend" (Chapter 8, page 57)
- "Do not betray your trust." (Chapter 22, page 91)
- "A Wife Is Good for Husband and for Life" (Chapter 26, page 103)
- "Prefer the Cash Sparrow to a Nation Peacock" (Chapter 32, page 133)
- "If you cannot do good, do not do evil" (Chapter 44, page 190)
- "First the Neighbor and Then the Home" (Chapter 24, page 98)

Caykovus used the proverbs in the chapters to prove his point, but he skillfully used folk tales to strengthen the didactic spirit of the stories. The use of proverbs increased the didactic value of the work. Didactic images in "Kabusnama" stories. You can also encounter several didactic images in "Kabusnama" to express didactic ideas. Such images are portrayed as wise, and intelligent in the stories. In particular, the portrayal of such images in the work further enhances the didactic value of "Kabusnama". Such images can be found in the following chapters:

1. Anushiravan`s image (Chapter 8);
2. Aristotle's image (Chapter 44);
3. Fath`s image (Chapter 6);
4. Plato's Image (Chapter 6);
5. Abdujabbor Khojani's Image (Chapter 39)

Of these images, the images of Fath and Abdujabbor Khojani and Aborzjmehr are fiction images. Aristotle, Anushiravan, Plato, and the images are historical. Analyzing these images, the image of Anushiravan is not presented in the real world. Anushiravan's real name is Khisraf I, nicknamed Anushiravan. Some sources are also known as the "Noshiravon". The word "Anushiravon" means "the owner of the eternal spirit, the owner of the immortal soul." After his father's death (531), Anushiravan takes over his father's throne (531-579) and suppresses the Mazdak uprising. That is why he is famous in the stories as an embodiment of justice. Chapter 8 ,entitled "Remembering the Anushiravan Pands", offers its advice:

1. "Even if everyone has knowledge but does not have the wisdom he deserves, that knowledge will do him harm."
2. "If you want to be a friend, you don't need to be refreshed."
3. "If you don't want to be shy, don't say I didn't it"
4. "If you do not want to tear the face, do not tear someone's face"

These parables and lectures are on a wide variety of topics, not only literary and aesthetic, but also sociopolitical. Aristotle is one of the Greek philosophers. He was born in 384 BC and died in 322 BC. Chapter 44 presents Aristotle's interview with a wise man. Aristotle asked the wise man: "What is the power of the wise?" The wise answer is, "The power of all men is food, but the power of reason is wisdom." This exhortation is also made possible by the use of questions and answers by means of the philosopher and the wise. He was able to summarize the author's view on chapter 44 about ornamentation. This is given in the first story of Chapter 6. Chapter Six is about a career with craft, which states that people should be respected and respected, regardless of their superior ancestry. In addition, this chapter discusses goodness, and the story of the conquest is: "The Baghdad Caliph had a servant named Fath who was very wise, handsome and well-mannered. Everybody knew science and art. Abruzjmehr-Sosoni is the legendary minister of Nushiravan and his name is Buzurgmehr. The name is Arabic, and it is called "Abruzjmehr." This image is also described as a wise, intelligent, educated minister. Caykovus wanted to see such educated and wise men in the image of the heads of states. This view can also be found in the didactic works of oriental literature. For example, in the work of Yusuf Khos Hajib's "The Knight of the Knight" (The Book), in the work of Ahmad Yugnaki's "Hibat ul-Right" and in the "Gulistan bit Turk" of the Seif Palace. The kings (Shah Ghazi, Alexander) portrayed by Alisher Navoi in the 15th century also continued their tradition. Abdujabbor Khojani is a fiction figure. This image is depicted in the third story of chapter thirty-ninth. This image was also one of the secretaries before the king, who knew the science of jurisprudence and etiquette. Ahmed Rafe was the secretary of the Emir of Khurasan, and he was a man of great character. He was a great friend to Hojani. The Minister of the Emir of Khorasan killed Abu Ali Ali Abdujabbor. Send his head to our gate. If you do not send me, I am the Emir of Khurasan, and I will come to you, and be ready for war. The Emir of Khurasan called Ahmad Rafe and urged him not to tell Abdujabbor. After writing the letter, Ahmed writes the alphabet at the end of the letter and the nun on the other. Despite the title of the letter, the Emir stamped, without notice of the contents of the letter. The letter reached Abu Ali. He handed the letter to Abdujabbor Khojani. Abdujabbor sees the alphabet and nun in the letter and, knowing that he is about to be executed, leaves the palace and hides himself, claiming that his nose is bleeding. These events reach the Emir of Khurasan. She was surprised and asked how she knew. Ahmad Rafe says that he has asked the emir to send him peace. The conclusion is that if you are able to call and write different letters, it is a great skill.

#### IV. CONCLUSION

The conclusion is that Caykovus was able to incorporate didactic spirit and content into the storytelling through the above didactic images. These images provided the author's position, feelings, and moral, philosophical problems and ideas. The Gobbuster stories also contain elements of folklore. For example, in chapter 32 (in reference to Trade and Market image), the proverb is quoted as saying: "The examiner is better than the one who

has not been tested." The story is bigger than the story, it tells the wonders of the hero of the narrative and the events of his life. Development has a certain historical principle. The legendary epic spirit is also an important component of the narrative. For example, the first story in Chapter 27 relates the story of the "holy king" Gisbothb's voyage to Byzantium in his youth. Gihtosb lost his property and authority. After losing his kingdom, he traveled to the Roman city of Custodiana. He did not have a coin in his side, and he could not ask any of them. He learned blacksmithing at a young age. He used that skill. He became famous because of this skill. Caykovus was able to add didactic content to the genre, emphasizing the narrative genre. In all times art has always been the primary objective of fostering artistic taste. Failure to do so will result in ignorance and exclusion from the literature field. And, even though it is a century, it is still alive because of its artistic and aesthetic requirements.

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