

Classification of the Hagiographic
Works Written in the Turkish Language
in the Region of Oltin Orda (Golden Horde)
in the XIII - XIV Centuries

SULAYMANOV ZAXIRIDDIN

National University of Uzbekistan, Tashkent, Uzbekistan

ABSTRACT

In the article the hagiographic works of the Golden Horde in Uzbek literature of the 13th-14th centuries, which are considered to be examples of fiction, were explained one by one. They were evaluated from the point of view of world literature. A brief history of the works, composition of genres was determined. Writers' opinions about the author of such works as "Nahj ul-farodis", "Mu'in ul-murid" were concluded. The copies of the work "Nahj ul-farodis" and its compositional structure were also analyzed.

Keywords: Hagiographic works, narration, narrative, hadith, arba'in, religious-didactic, quatrains, wisdom.

INTRODUCTION

In the 13th and 14th centuries, the attention of the working people began to be drawn to religious and mythological events rather than to empty preaching. In a certain sense, the development of religious works in the literature of the Golden Horde was a natural phenomenon. For the country that had just begun to become an Islamic state, it was a necessary event to provide its inhabitants with works dedicated to pure faith. One of the most important reasons for the emergence of prose works was the desire to literarily express various narratives based on a

certain plot. Literary and didactic works on religious themes fulfilled the task of spreading religion among the people.

LITERATURE REVIEW

In Europe, some studies have been carried out on the genre characteristics of hagiography, the thematic direction and the origin of the hagiographic style [1]. Researches aimed at studying the characteristics of universal hagiographic works through the study of Christian hagiography [2]. Felice Lifshitz explained the functions of hagiography [3]. Special hagiographic bibliographies and dictionaries were also created [4]. The interest in Rabguzi's "Qissasi Rabg'uziy", who was born in the 14th century, began at that time. In different years, P. M. Melioransky, A. V. Yerofeyev, S. E. Malov, N. P. Ostroumov, N. F. Katanov, V. V. Radlov, N. I. Ilminsky, V. R. Rozen, M. M. Gabderekhimov, F. Kh. Arifgyan, E. N. Najip, E. R. Tennishev, G. G. Fitrat, N. Mallayev. Fitrat, N. Mallayev, E. Fozilov together with such Turkologists as I. Jalil, S. Chagatai, K. Gronbich, Y. Schinkevitsch, Y. Thuri, F. Koprulu, N. E. Voeschoten, M. V. Damme did research of the work. [5]. "Mu'in ul-murid" was re-examined and published in Turkey in 2008 by Recap Toparli and Mustafa Argunshah [6]. We can see that the Tatar scholar F.G. Nuriyeva expressed his opinions on hagiographic literature by studying the linguistic features of the work "Nahj ul-farodis" [7]. The research of I. I. Salakhova [8] on the use of Arabic graphics and phonemes in the work and their adaptation to Turkish texts, the influence of Arabic language construction on the Turkish language [8], the use of names in the work and the translation of the Turkish edition into Russian by I.R. Guliulina studies [9] can be considered as mature studies in this regard.

RESEARCH METHODOLOGY

We used the classification method and analytical methods in the reporting of this article.

RESULTS

The following conclusions can be drawn from the issues analyzed in the article:

1. The role of hagiographic works in Uzbek literature, the factors of their development, their poetic and genre characteristics were revealed;
2. general classification of hagiographic works created in the territory of the Golden Horde in the XIII-XIV centuries;
3. The authors of the works created in this period were identified as unknown;
4. Detailed information about the copies of the work “Nahj ul-farodis” was given and the compositional structure was determined.

DISCUSSION

The works created in the Golden Horde in the 13th and 14th centuries can be divided into two groups according to their hagiographic characteristics:

1. Works belonging to the purely hagiographic school: Rabguzi’s “Qissasi Rabguzi” (also known as “Qisas ul-anbiyo” in some literature) (1310), Mahmud ibn Ali al-Kardariy’s “Nahj ul-farodis” (“The Open Doors of Paradise”) (1360, in some sources 1358), “Mu’in ul-murid” (1313) by Sheikh Sharif Xoja, “Jumjuma Sultan” (1369) by Hisam Katib, “Kesakbash Book”;
2. Works containing elements of hagiography: Qutb’s “Xusrav and Shirin” (1342), Nizami’s translation of the epic “Xusrav and Shirin” into Turkish, Xorezmi’s “Muhabbatnama” (1353), Sayfi Saroi’s “Guliston bit-turkiy” (1391).

One of the works written in the hagiographical direction that appeared in the literature of the Golden Horde is Nasiriddin Burkhaniddin Rabguzi’s “The Story of Rabguzi”, which was written with a didactic content. Among the people, this work is

known as “Qisas ul-Anbiyo” (“The Story of the Prophets”), “Qisas ul-Anbiyo Rabguzi” (“The Story of the Prophets of Rabguzi”), “Qisas ul-Anbiyo alayhi as-salam”. (“The Story of the Prophets”) is widely known as “Qisasi Rabguzi” (“The Story of Rabguzi”).

One of the Uzbek scholars, Fitrat, who organised the book *Examples of Uzbek Literature*, includes in the third chapter of the book *The Story of Yusuf Siddiq alaihissalam* excerpts from *The Legend of Noah's Flood* and three stories about Hakim Luqmoni [10]. A brief analysis of the work can also be found in the information on “Qisasi Rabguziy” in the five-volume *History of Uzbek Literature*, published in 1977 [11]. In the following years, Professor N. Rahmonov also conducted some research on the work. He commented on the reasons for the creation of the work, its structure, analysis of some stories, literary features, sub-genres in the work [12]. The research of M. O. Qurbaniyazov, who has made a scientific study of the narrative genre in the work, is also worthy of praise [13]. If we can conclude from the above researches, “Qisasi Rabguzi” is a hagiographical work devoted to religious and didactic themes and talks about the legendary life of the prophets.

Another hagiographical work created in the literary environment of the Golden Horde is “Mu'in ul-murid”. There are two opinions about the author of this work [14]. In expressing our opinion on this issue, we have identified the author of the work as Sheikh Sharif Xoja, because the following quatrain is given in the heart and soul section of the work:

Ko'ngil nafs u ruhdin natija erur
G'olib bo'lsa biri angar yuz urur
Biling bu bayon Shayx Sharif Xo'janing
Mabozi sulukda bitiglik turur [15].

The author of the work is clear from the content of these quatrains.

The work was created to educate people in the spirit of honesty and to spread Islamic beliefs. The work on the main principles of Islam and Sufis was written in the 14th century in

the Xorezm region. The only known copy of the work is kept in the Bursa Library, where old written and printed works are kept. In different years, scholars such as Z. U. Togan, F. Koprulu, J. Ekman, A. Bodrogleti, A. Karamanogli, N. Khalimov, Ch. Go'klenov, R. Toparli, M. Argunshah studied with the work. expressed his views. The book consists of 407 quatrains written in a religious-mystical context, in *mutaqarib bahr* (faulun faulun faulun foul). Although written in the form of poetic quatrains, the "Mu'in ul-murid" is divided into separate sections, each of which is given a name. The work begins with traditional hamd (praise Alloh) and na't (eulogy prophet):

Shukur hamd iloho tuman ming sanga
Musulmon muvahhid yarattning manga
Elig tutg'uchi sen arig' bir-u bor
Tutulmishda qayu qatig' bir munga.

That is, it began with the words "I thank God for making me a Muslim who believes in the oneness of God." The following sections: the section on faith; the section on knowledge of God and His Prophet; the section on preaching and exhortation; the section on various laws; the section on *tayammum*; the section on zakat; the section on will; the section on etiquette; the section on equality; the section on chat; the section on sharia, *tariqat* (way to Alloh) and truth; the section on mind and soul; leech (joining a sect); it is called the section on "giving and remembering God," and from this title we can see that the work is literally hagiographic in nature. This work has not been sufficiently studied in Uzbek literature. The study of this work also serves as an object in the study of Xorezm Turkish. In a way, it can be said that the work is a continuation of wisdom.

In a number of studies, wisdom is defined as follows: "Wisdom is the ability to think in an average state; correct knowledge realized by application and gained by experience; the true word; the most perfect of all things; wisdom is the army of God by which God gives strength to the soul of a saint; mystical poems are called hikmat. This genre is knowledge, wisdom, philosophy, a secret, a short word with a delicate meaning that

corresponds to the truth, a proverb; the science that discusses the state of things, their external and internal mood; a useful summary of morality and truth; obedience to God; harmony in mind, word and deed" [16]. This means that although the work "Mu'in ul-murid" is composed of quatrains, its content and essence correspond to that of wisdom. The literary scholar F. Kopruli writes: "Religious-mystical works have been called hikmat since the 10th century" [17]. Therefore, we believe that the comparative-analytical study of this type of works should be one of the tasks of our researchers today. One of the hagiographic works of this period is Hisam Kotib's "Jumjuma Sultan". The main idea of the work is to call on the rulers to be just, to encourage them to be generous and compassionate.

The epic "Jumjuma Sultan" was written by Hisam Kotib in the Golden Horde region in the second half of the 14th century. Some scholars believe that it was written in imitation of Fariduddin Attar's work "Jumjumanoma" [18]. There are many scholars who reject this idea. For example, the Tatar scholar Ramil Islamov in his article [19] has shown the different features of the two works. The compositional structure of the text of the work can be divided into three parts: 1) the beginning, 2) the main part, and 3) the conclusion. The work contains stories related to historical figures such as Adam, Noah, Khalil, Sufyan, Jamshid, Khusrav, Harun, Namrud, Faridun, Rustam, Asfandiyar, Nushirvan, Mahmud Gaznavi, Genghis Khan. The work has been studied by many researchers in Tatar literature [20]. "At present it is known that 26 copies of the work are kept in museums. 18 of them are kept in the museums of the city of Kazan, three manuscripts in the archives of the Institute of History, Language and Literature of the Academy of Sciences of the Republic of Bashkortostan, three copies in the fund of the St. Petersburg branch of the Institute of Oriental Studies, and one copy of the work in the National Library of Paris" [21].

In the 14th century, the development of Uzbek prose reached a new level, and several religious and didactic works were written in the Turkish language. One of these works is Mahmud ibn Ali al-Bulgari al-Sarayi al-Kardari's work "Nahj ul-farodis" ("The Open Doors of Paradise"), written on a religious and

didactic theme. The name of the author of the work is Ali ibn Mahmud. The pseudonym of the author is al-Bulgari al-Sarayi al-Kardari, and scholars say that Mahmud was born in Bulgaria and lived in Sarai, the capital of the Golden Horde. However, when it comes to the nickname Kardari, scholars are divided into three opinions. Scholars such as Z. U. Togan, F. Koprulu, Y. Ekman associate the pseudonym al-Kardari with the author's education in the city of Kardar in the ancient Xorezm region [22]. Y. Kamal, who made a copy of Crimea in 1930: He says:

Курдернаходится в Хорезме на востоке от Куне-
Ургенч между современными Ене-Калеми Чимбаем;
в прежнее время он считался известным городом, –

that Mahmud ibn Ali was from Xorezm. B. Yafarov says:

Кәрдсүзекүпжирдә Болгарсүзебелән бәйләнепйори.
Ш. Мәржәниниң «Мостафадәл-Әхбар» китабында Кәрд Болгар...
искәалына,
шулайук Ленинградта Көнчыгышны өйренү институтында В 344
шифрындагы кулъязма эчендә Кәрд Болгарны мактаган фарсычаш
игырьбар.
Менә бәгълүматлар Болгарилендә берәв ялышә һәр яки Болгар
шәһәрәтирәсендә гәрайонтүгелмеикәндигән фикергә китерә» [23]

He mentioned that Kardar might be a land in Bulgaria. Also, in some tazkiras, in particular, in the part of Davlatshoh Samarkandi's "Tazkirat ush-shuaro" ("Boston of Poets") dedicated to Alisher Navoi, he quotes the following "mulamma" (qit'a):

Turkiysin ko'rub qilurlar erdi tarku tavba ham,
Gar tirik bo'lsalar erdi Lutfiy birlan Kardariy,
Bovujudi forsi dar junbi she'ri komilash,
Chist ash'ori Zahiru kist bori Anvari? [24]

The poet with the pseudonym "Kardari" in this mulamma has been the cause of several controversies. Maqsud Sheikhzada, in his article 'From the History of Tazkirachilik' [25], expressed the

following opinion: "A person named Mahmud ibn Ali, who died in the year 761/1359-1360 A.D. in the village of Kardar in the region of Kardari Xorezm mentioned in this continent, "Nahj ul - farodis", is the author of a religious and moral work. He spent part of his life in the city of Saray, the capital of the Golden Horde. Several copies of the work have survived. The copy of this work, which was copied by a Xorezm scribe during Kardari's lifetime, is of great importance for the study of the history of the Xorezm dialect and literary dialect. In any case, the poet named Kardari, whom Davlatshah presented as the master of Turkish verse, is none other than Mahmud ibn Ali". The German scholar N. Hofmann also wrote about Kardari in his six-volume book *Turkish Literature*. In his opinion, "this poet ... is the famous Turkish poet Mahmud ibn Ali al-Sarayi Bulgari Kardari. The patron was from Xorezm. Davlatshah Samarkandi mentioned him in his poem "Tazkirat ush-shuaro". There have been several poets with the surname Kardari in history. But his work "Nahj ul-farodis" written in Turkish is known to us" [26]. From the above, we can conclude that the author of "Nahj ul-farodis" is Mahmud ibn Ali Kardari.

"Nahj ul-farodis" has reached our time in several copies. There are seven copies in Kazan, the center of Tatarstan (in the scientific rare books and manuscripts department of the library named after N.I. Lobochevsky - 4; in the library of the Institute of Language, Literature and Art named after G. Ibragimov - 2; in the Pedagogical University of Kazan - 1. Ibragimov - 2; in the Pedagogical University of Kazan - 1 copy, also a copy is kept in Ufa, Ulyanovsk and Astrakhan; at the same time there are two copies of "Nahj ul-farodis" in St. Petersburg [27], but these copies differ from each other in terms of storage and some features.

The world's oldest known copy of the work is a manuscript copy kept in the "Yangi Jami" ("New Jami") section of the Sulaymoniya Library in Istanbul, number 879. The difference between this manuscript and other copies is that, firstly, it was copied during the lifetime of the author of the work and, secondly, it has been preserved as a complete copy (this copy measures 34x25 cm, each page consists of 17 lines has 222

pages, i.e., 444 pages). This copy, written in dark black ink with red markings in some places, was copied during his lifetime, although it was not written by the author. At the end of the manuscript, which was copied with the art of copying, the scribe (copyist) wrote: *Bu kitob tarix yetti yuz oltmish birda, Ollohning muqaddas oyi – Jumadul-ula (Jumadul avval) oyining oltinchi kuni (bizning yil hisobi bo'yicha 1360-yil) yakunlandi. Va bu kitobning muallifi yakshanba kuni o'tkinchi dunyodan manguilik dunyosiga o'tlandi.* He said, noting that the author of the work died two or three days later. On the basis of this manuscript, the Turkish scholar Y. Ekman made a copy in Istanbul, Turkey, in 1956. It was then published several times. Semin Tezgan, who prepared one of his later editions on the basis of this copy, states the following in his introduction “When Janosh Ekman prepared and published the Turkish edition of the “Yani Jami” copy of “Nahj ul-farodis” (1956), in the introduction he transcribed the second volume of the work, he informs that it is in preparation. According to the translator’s text in the draft, this work began in 1960 and was completed on 15 May 1964. After his death in 1971, he does not seem to have had the opportunity to work on the work, except to look at some of the differences in the Paris copy and to correct some of the initials. A year after Ekman, Ali Fehmi Karamatogli, who worked on “Nahj ul-farodis” and published some of its texts in 1969-1971, also died” [28]. It seems that there are several other copies of the work of which we are not aware.

At the same time, in 1928, another copy was found in the Crimea, made by Qasim, the son of Muhammad, in 1390. Y. Kamal, who worked in the museum of the city of Yalta, gives information about this copy. But the work is not complete, the 549-page manuscript has been lost.

“Nahj ul-farodis” consists of four chapters, and each chapter has ten chapters - forty chapters in all. This work is a work that explains “forty hadiths” (chihl hadith) and is decorated with stories related to each hadith. Although this work belongs to the “Qisas ul-anbiyo” series, historical events and narrations, rather than legends, occupy the main place in the narration of the history of the Prophets.

“Nahj ul-farodis” is similar to “Arba’in” in terms of compositional construction, i.e. the rule similar to the conditions for writing “Arba’in” was explained above in the introduction to Mahmud Ali’s work: “Umar o’g’li Abdulloh (raziyollohu anhu) rivoyat qilur, Payg’ambardan (s.a.v) andaq yorliqar: qay-u mo’min va muvahhid mening hadislarimdan qirq hadisni eshitmaganlarga yetkazsa, bilmaganlarga o’rgatsa Haq taolo u kishini olimlar qatorida sanagay va qiyomat kuni bo’lsa (amanna va saddaqla) shahidlar qatorida qo’ygayman va qaysi kishi men aytmagani hadisni mening aytmaganimni bilib, qasd bilan mening uchun yolg’on gapirib payg’ambar (s.a.v) aytdi desa, do’zaxda o’tiradigan yerini amalda qilsin deb aytdi. Bu hadisga tamashshuk qilib (ergashib) qirq hadisni payg’ambar (s.a.v) hadislaridan mu’temat (ishonchli) kitoblardan to’pladik” [28,2]. From the author’s description of the purpose of the work, we can see that the genre of the work is “arba’in”. In fact, the work fully corresponds to some characteristics of the “arba’in” genre. For example, it follows the traditional 40, it is thematically oriented, and the hadiths are presented in Arabic language and script, and the commentary of the hadith is also given below. However, if we pay attention to the definition given to the “Arba’in” genre in the book “Encyclopedia of Islam” published in 2017: “Arba’in” – “اربعين” or “Chihil hadis” – “چهل حديث” Alisher Navoi’s religious-mystical work devoted to various ethical themes, consisting of a poetic translation of the Hadith, containing 40 Hadith” [29], i.e., most of the works of “Arba’in” are written in verse or contain a short description of Hadith. Get rid of it. Based on this, the work “Nahj ul-farodis” was written entirely in the “arba’in” genre, if we consider “arba’in” as a genre (“arba’in” is not included as a genre in most books, for example, “Literary Type the and Genres” second chapter of the book that is, when talking about lyrical genres in Uzbek literature, did not touch the term “arba’in”. [30]), we cannot define the genre of this work as “arba’in”. At the same time, the work does not consist of a collection and commentary of 40 hadiths, but rather of stories and narratives that help to reveal the essence of the hadiths: “...Yana bu hadislariga munosib hikoyatlar – Payg’ambar (s.a.v) ahvolidan, yana xulofa-i roshidon ahvollaridan, yana ulamo va

mashoyixlar ahvolidan bayon qildik va bu kitobni to'rt bob qildik va bir bobni o'n fasl qildik va har bir fasl boshlanishida bir hadisni keltirdik, Payg'ambar (s.a.v.) hadislaridan jami qirq hadis bo'ldi" [28;2]. This reinforces the characteristics of the work as a work of art rather than the characteristics of the "arba'in" genre. As mentioned above, the work consists of four chapters (each chapter has a thematic title). There are 10 chapters in each section. Each season is named after a specific theme. In the introduction of the work, the author gives the following information about the reason for writing the work: "We have called this book "Nahju-l-farodis", which means "The Open Path of Paradise". I hope that those who read this book will follow the words of the book, and this book will open the way to the Paradise of the Almighty God, and the blessings of the Almighty God will be upon those who follow it, and the Almighty God will bless the slave who compiled this book" [28; 2]. As mentioned above, the aim of the work is to educate a Muslim person.

The content of the work is as follows:

1. **PREVIOUS CHAPTER:** Payg'ambarimiz 'as'ning fazoyili ichinda turur:
 - a. The first volume: Payg'ambar 'as'ning fazoyili ichinda turur;
 - b. The second volume: Payg'ambar 'as'qa vahiy kelmakining bayoni ichinda turur;
 - c. The third volume: Payg'ambar 'as' taqi yoronlari birla Islom avvalinda emgalarining bayoni ichinda turur;
 - d. The fourth volume: Payg'ambar 'as' Makkadin Madinaqa chiqmoq bayoni ichinda turur;
 - e. The fifth volume: Payg'ambar 'as'ning mujizotining bayoni turur;
 - f. The sixth volume: Payg'ambar 'as' Makkaka kirmakining bayoni turur;
 - g. Seventh volume: Payg'ambarning 'as' mirojining bayoni ichinda turur;
 - h. Eighth volume: Uchmahqa taqi tamug'qa tafarruj qilmoq bayoni turur;

- i. Ninth volume: Payg'ambar 'as' Hunaynda g'azot qilmaqining bayoni turur;
 - j. The tenth volume: Payg'ambar 'as' vafotining bayoni ichinda turur.
2. **SECOND CHAPTER:** Hulafo-i Roshidin taqi Ahl-i Bayt taqi to'rt imom fazoyilining bayoni ichinda turur:
- a. The first volume: Abu Bakr razhu'ning bayoni icchinda turur;
 - b. The second volume: O'mar razhu'ning fazoyiling bayoni ichinda turur;
 - c. The third volume: Usmon razhu'ning fazoyiling bayoni ichinda turur;
 - d. The fourth volume: 'Ali razhuning fazoyilining bayoni ichinda turur;
 - e. The fifth volume: Fotima razho fazoyilining bayoni ichinda turur;
 - f. The sixth volume: Hasan Husayin razhu fazoyiling bayoni ichinda turur;
 - g. Seventh volume: Imomi A'zam Abu Hanifa Kavfa rahmhi fazoyilining bayoni ichinda turur;
 - h. Eighth volume: Imom Shofe' rahmhi fazoyilining bayoni ichinda turur;
 - i. Ninth volume: Imom Molik rahmhi fazoyilining bayoni ichinda turur;
 - j. The tenth volume: Imom Ahmad Hanbal rahmhi fazoyiling bayoni ichinda turur.
3. **THE THIRD CHAPTER:** Haq taolo hazrating'a yavung'u amallar bayoni ichinda turur:
- a. The first volume: -
 - b. The second volume: Namoz fazoyilining bayoni ichinda turur;
 - c. The third volume: Zakotning taqi sadaqaning fazoyilning bayoni ichinda turur;
 - d. The fourth volume: Ruza fazoyining bayoni ichinda turur;

- e. The fifth volume: Haj va umra fazoyilining bayoni ichinda turur;
 - f. The sixth volume: Ata anaqa xizmat qilmoq fazoyilining bayoni ichinda turur;
 - g. Seventh volume: Halol yemak fazoyilining bayoni ichinda turur;
 - h. Eighth volume: Amri ma'ruf taqi nahyi munkar fazoyilining bayoni ichinda turur;
 - i. Ninth volume: Tun kun turmak fazoyilining bayoni ichinda turur;
 - j. The tenth volume: Sabur va rizo fazoyilining bayoni ichinda turur;
 - k. The fourth chapter of the work is about actions that distance a person from Alloh and they are as follows:
4. **THE FORTH CHAPTER:** Haq taolo hazratidin yiratg'u yavuz 'amallari bayoni ichinda turur:
- a. The first volume: Nohaq qon to'kmakning ofati ichinda turur;
 - b. The second volume: Zino qilmoq ofatining bayoni ichinda turur;
 - c. The third volume: Xamr ichmaklarining bayoni ichinda turur;
 - d. The fourth volume: Takabbur qilmaq ofatining bayoni ichinda turur;
 - e. The fifth volume: Yolg'an taqi g'iybat ofatining bayoni ichinda turur;
 - f. The sixth volume: Dunyoni sevmak ofatining bayoni ichinda turur;
 - g. Seventh volume: Riyo va sam'a ofatining bayoni ichinda turur;
 - h. Eighth volume: Kina va hasad ofatining bayoni ichinda turur;
 - i. Ninth volume: G'urur va g'aflat ofatining bayoni ichinda turur;
 - j. The tenth volume: Uzaq uminch tutmoq ofatining bayoni ichinda turur.

As we can see, the author of the work, Mahmud Ali Kardari, tried to include in the work information that every Muslim should know. Although the chapters and seasons quoted are not related to each other in terms of content, they have an organic connection, and the reader who reads the work understands this very well.

CONCLUSION

The introduction of Islam to the territory of the Golden Horde in the 13th and 14th centuries had an impact on the growth of cultural life, increased interest in the Turkish language and Turkish literature. In addition to the courtiers, fiction for the common people became somewhat popular. Although the reason for this was to spread Islam among the people, it brought fiction closer to the people.

In the 13th and 14th centuries, the Golden Horde also began to pay more attention to works of art, and the palace became a cultural center, attracting many of the writers of the time, who were patronized by the Khans. Most of the works produced during this period were religious-didactic works, but they made a great contribution to the development of literary works, especially to the development of literary genres. Rabguzi's "Qissasi Rabguziy" (1310), Mahmud ibn Ali al-Kardari's "Nahj ul-farodis" ("The Open Doors of Paradise") (1360, in some sources 1358), Sheikh Sharif Xoja's works were produced during this period. "Mu'in ul-murid" (1313), "Jumjuma Sultan" (1369), "Kesakbash Book" by Hisam Katib; are works belonging to a purely hagiographic direction.

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SULAYMANOV ZAXIRIDDIN
NATIONAL UNIVERSITY OF UZBEKISTAN,
TASHKENT, UZBEKISTAN.