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**ABOUT ARTICLE****Key words:** Literature, period, many, scientific, composition.**Received:** 17.04.2024**Accepted:** 22.04.2024**Published:** 27.04.2024**Abstract:** The article examines ancient Russian literature. Old Russian literature - Russian literature in the period from the 11th to the 17th centuries. As of the beginning of the 19th century, ancient Russian literature was poorly studied, despite the fact that they were studied by the largest representatives of academic science.

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**INTRODUCTION**

Many monuments have not been published. The publication of the "Great Cheti-Menya" has not been completed, the "Greek and Roman Chronicler" (published in 1999-2001) has not been published, the "Prologue" has not been scientifically published, most of the collections of stable composition and some chronicles have not been published. Only partially the works of Simeon of Polotsk have been published; There are no scientific editions of many famous monuments of ancient Russian literature.

Some manuscript collections of monuments are not described sufficiently or not at all. The largest literary collections and works are stored in Moscow, St. Petersburg, Kyiv; smaller ones are available in Novosibirsk, Pskov, Yaroslavl, Vladimir, Rostov, Kostroma. They are found in small quantities in local history museums, university scientific libraries, archives, and among collectors and Old Believers.

The most common type of manuscripts are collections. The scribe rewrites works according to some criteria in a notebook. But it also happened that a bookbinder collected existing notebooks and bound them only because they were of the same format or had the same content. Such collections are usually called convolutes.

There are also different collections of certain (traditional) content, such as “Zlatostroy”, “Izmaragd”, “The Triumphant” and so on; and collections of uncertain content, reflecting the individual tastes and interests of a particular scribe or customer.

Large-scale works (chronicles, works on world history, patericons, works of a church-service nature, prologues - collections of short lives of saints) were intertwined into separate books. The sense of copyright ownership was not developed, and therefore the works they liked could be included in other works as they were rewritten. This rewriting brings folklore and literary works together. Old Russian literature belongs to medieval literature. Most of the works did not have a permanent text. The works do not strive to amaze with novelty, but, on the contrary, reassure with familiarity. While creating, the author seems to “perform a ritual”: he tells everything in appropriate ceremonial forms. He praises and condemns what is customary to praise and condemn.

## DISCUSSIONS

Words and teachings of the didactic type appear in the teaching to the spiritual child, where the author is Gregory the Philosopher, also known as “George the Monk of the Zarubsky Cave.” Rhetoric also appears in words, for example, in “The Word of the Saints the Apostle, like from Adam in Hades to Lazarus.”

A new genre of “prose articles” appears in Kyiv writing, which describes the lives of princes; they are distinguished by rich factual material; chronicle-hagiographic articles continue to develop. A collection book, Prologue, is being created. The Kiev-Pechersk Patericon was created, which reminded the Russians of the former power of the Kyiv state and carried the idea of the unity of the Russian land. An example of the preservation of the traditions of solemn and teacher eloquence in the 13th century are the instructions (“The Word of Lack of Faith”, etc.) of Serapion of Vladimir. Methods. The historical genre begins to dominate, reflecting the struggle of the feudal past with the unification of Rus'. The chronicles extol Moscow as the center of unification. And the policies of princes who destroy unity are condemned. At the same time, the Novgorod chronicles express anti-Moscow sentiments, but the history of Veliky Novgorod is associated with the fate of the entire Russian people and these trends disappear. In the process of the formation of autocratic power, elements of Romanesque literary culture appeared, despite the fact that Russian literature had not yet entered into communication with Western literature. The Battle of Kulikovo is described in several monuments, but the best story, according to I.P. Eremin, is considered to be Zadonshchina. The epics about the Massacre of Mamayev have not survived, but their existence is confirmed by research into the legend about the Massacre of Mamayev.

Oral poetry of an epic nature arose (for example, excerpts from a folk story about the death of “great and brave heroes” from the Tatars on Kalka). In addition, a new rhetorical style appeared introduced by the hesychasts. The epic is replenished with new proper names: Kulikovo Field (the epic name of any battlefield or execution) and Mamai (any Busurman king). In the people's memory, not only the fact of victory is preserved, but also its price: “Empty, how Mamai passed.” There appear, albeit weak, descriptions of the characteristics of the characters in the “parable of the stealers.” The genre of parables appears. The translated Byzantine chronicles of John Zonara and Constantine Manasses also played a role in the development of Russian historical narrative. The answer to the pressing question about the role of royal advisers is given by “The Tale of Stefanite and Ikhnilat.” Translated: “Praise to God.” The “Consolidated Patericon” is being created. Apocryphal literature becomes popular. Based on the apocrypha, an index of “false” books appears among the southern Slavs (probably in Bulgaria). A little later, a list of “true” books appears, that is, recommended for reading, which in its final version was published in the Kirillov Book.

## RESULTS

The Tatar-Mongol yoke split Rus' into eastern and western, which morally suppressed the population, which lost part of the Russian national heritage. The picture was also complemented by the fact that some Tatars switched to Russians and adopted Christianity. While Lithuanian Rus' was blocking Moscow from the attacks of the West, the people's feeling strengthened in opposition to Holy Rus' and the filthy East. Culturally, this feeling grew into extreme conceit, and its bearers began to be extremely hostile not only to the East, but also to the West (although they hated the latter, perhaps more, since the main feeling was complemented by the hatred of Latinism instilled by the Greeks).

The “Word about the destruction of the Russian land”, “Instruction to the priests” and “Rule” of Metropolitan Kirill II, “The word of a certain lover of Christ and zealot for the right faith” were created. “Conversation about the shrines of Constantinople”, “The Legend of the Massacre of Mamayev”, “Zadonshchina”. Archbishop of Novgorod Saint Basil wrote to Bishop Theodore of Tver, who taught his flock that the paradise where Adam lived no longer exists, but is only a mental paradise. Vasily refuted his indications of legends about paradise in the east and cites the story of “his children of Novgorod,” who saw hell “on the breathing sea” and paradise beyond the mountain, where “Jesus was written as a wonderful Lazarus.” But this story is a legend. Under Peter I, elements of the new European culture permeated all sectors of the cultural life of the elite of Russian society, including literature. Old Moscow Rus' did not develop linguistic unity. Peter's time produced a revolution in language because it predetermined the relative external unification of previously disparate elements of the language. This

process was legalized in the middle of the 18th century by the theoretical generalization and brilliant practice of Lomonosov. The language of the church (Church Slavonic) separated, and the language became secularized. Many foreign words have entered the Russian language. The first schools appeared, where representatives of all classes (except for serfs) could enroll: mathematics, navigation, engineering, artillery, and diocesan schools. In 1725, the Academy of Sciences was opened, although its importance at the first stage (before Lomonosov) was small. In 1708, the first book printed in "civil type" was published (primarily textbooks, books on history and state law were published; almost no fiction was published. See Printing under Peter I). Since 1703, the Vedomosti newspaper began publishing - Russian journalism was born.

From the first years of the 18th century, theatrical productions expanded in Moscow and St. Petersburg, with both translated plays and original ones staged. Thanks to translations from German and French, Russian society became familiar with ancient stories and the European system of actions and feelings. Russian plays were supposed to promote the actions of Peter I, his policies, and new rules of life. The tradition of school drama (created at educational institutions) during Peter's time lasted for several decades[7]. For the first time, young nobles are eager to talk about their love in poetry. The lyrics of love appear, the symbolism and figurative system of love language take shape. Russian poets of the first decades of the 18th century continued the traditions of Simeon of Polotsk. The syllabic verse system was used. Translated novels and Russian stories were distributed on the lists. A new hero appeared - a Russian young man who rushed to conquer the world discovered by Peter. He achieves everything thanks to his personal merits. The most striking example is "The story of the Russian sailor Vasily Koriotsky and the beautiful princess Irakli of the Florensky land"[7]. The largest writer of Peter the Great's time was Feofan Prokopovich. He created manuals on poetics and rhetoric (in Latin), where he taught to follow the examples of classical ancient literature. Fought against medieval scholasticism. He wrote poems that go back to the examples of Western poetry of the Renaissance, plays, as well as sermons, theological and historical works, political articles, and a pedagogical book. Typical representatives of Peter the Great's time in journalism were I. T. Pososhkov and V. N. Tatishchev[7]. A. D. Kantemir is the first Russian poet-educator. Thanks to Kantemir, satire comes to Russian poetry (he created 8 satires, where he ridiculed human morals). Actively used vernacular language. In his treatise on poetry, "Letter of Khariton Mackentin," he defended the old syllabic versification, although he improved itю

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