

LITERARY ENVIRONMENT IN MEDIEVAL MOVARUNNAHR AND THE ROLE OF SAYYID POSHSHAHOJI

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Abstract. *In this article, we have thought about the artists who took place in the literary environment of Bukhara and created. We have presented opinions about the scientific heritage and creativity of one of such creators, Sayyid Poshshohoja, and his place in the literary environment of Movarunnahr.*

Keywords: *Cedarwood, literary environment, moral-educational, small story, folklore.*

Introduction. The literary environment of Bukhara(Movarunnahr) in the 1st half of the 16th-19th centuries is distinguished by some unique features. This, of course, is directly related to the socio-political process. In the public life of Bukhara, the ideas and rules of Islam occupy a leading place. However, arts, crafts and literature also developed in their own way. Because people are great artists. They always create innovative ideas. They strive for perfection in their creativity. The literary environment of Bukhara has certain characteristics based on the ethnic stratum of the population. First of all, there is a long history of the tradition of zullisanaina (bilingualism). The authors mainly wrote in two languages – Uzbek and Persian-Tajik. Masterpieces were created in both languages. In particular, you can recognize the literary heritage created by many artists such as Ubaidi, Khoja, Vola, Shawki, Shukuri, Hiromi, Jani. Secondly, unlike other khanates, the creative process was dispersed. However, this did not have a negative impact on the development of literature. Observing works created in the literary environment, we, as mentioned above, see in them the activity of religious concepts. And the worldly appears underneath them. In this literary environment, the traditions of our wise poets, such as Navoi, Fuzuli, Bedil, Hafiz, were continued. Improved theme, concept and genres. New aspects of such traditional genres as ghazal, mukhammas, tarikh, kita, masnavi were revealed. Enriched with new modern ideas.

One of the creators who occupied an important place in the literary environment of Bukhara was Ibodulla Sayed Poshkhoja Bini under the pseudonym Abdulvahabkhoja Khoja. He is known in Uzbek literature as a master of short prose stories. Little is known about Hodge, his life and activities. Modern ideas have come to us through the works of the writer and the book of his son Hasankhodja Nisari “Muzakkiri akhbob”. The review notes that Khoja's ancestors were great statesmen and creative people who wrote poetry. He was born in Balkh in 1484. For some time he worked as a cedar (a person who counts and inspects waqf lands), and later - the highest religious position - Sheikh-ul-

Islam (the person in this position is 1st to the right of the king). He is considered one of the prominent persons in public administration. Like Khoja Ahrori Vali, he contributed to the peaceful resolution of many conflict situations. Khoja's work has been seriously studied in our modern literary criticism. Candidate of Philological Sciences M. Mirzaakhmedova published the results of her research in the form of a monographic work entitled "Khoja". It deeply analyzes the author's stories "Gulzor" and "Miftah ul-adl". In the article "New Work of Khoja" A. Takhirjanov talks about his epic "Maksad ul-Atvor", created as a response to "Makhzan ul-asror", the first epic "Khamsa" by Nizami Ganjavi. Literary scholars such as N. Mallaev, V. Zokhidov, V. Abdullaev also provide important information about the life and work of Khoja in their various studies. In the field of textual criticism, fragments of his poems, stories and epics have been repeatedly published. The year of Khoja's death is unknown. However, it can be said that Nisari lived until the last quarter of the 16th century, based on information from Tazkiras' "Muzakkiri Ahbab". There is information that the writer wrote poetry, epics, and stories. He created two divans (in Uzbek and Persian-Tajik languages). However, the fate of the sofa manuscripts is unknown. It didn't reach us. Some of his poems have been preserved in tazkirs and collections of stories. He respected Zahiruddin Muhammad Babur as a poet. Despite the fact that he lived in the palace of a rival dynasty, that is, the Shaybanites, he tried to establish friendly relations with him. They sent each other letters. There is information that he also sent Khoja Babur samples of his poetry. Babur's works also arrived at his house. Nisari recalls his father's warm and sincere relationship with King Babur. He admits that along with various correspondence between them there was also creative collaboration and exchange of ideas. He claims that his father sent him the gazelle radifli "Kechadur".

In 1528, Khoja created the poem "Maksad ul-Atwar" under the influence of Nizami's epic "Makhzan ul-Asrar". We know only some fragments and examples of this work. It seems that Khoja's work occupied an important place in the literary process of his time. Studying his work and determining his status are among the urgent tasks facing our literary studies. Khoja's stories put forward socio-political, moral and educational ideas. The set of symbols is varied. We meet many characters such as kings, ministers, shepherds, sheikhs, murids, poor old women, prophets, even flies and the wind. The language of the stories is simple and free. Their creation was motivated and based on examples of folk art, various plots of works by Nizami and Navoi. Khoja's goal, in our opinion, was to introduce Turkic-speaking people to exemplary plots of Persian-Tajik literature, as we noted above. However, he does not quote any theme, whether he takes it from folklore or Persian-Tajik literature. Processes them. He enriches and modernizes it with his imagination. This deepens the ideas in the piece. He puts his wisdom and wise life conclusions into the essence of the stories. In this regard, his story "Iskandar and Chin Khan" is indicative. Its summary is as follows: Alexander goes to capture the country of Jin. Hakan was saved from bloodshed and surrendered to Iskandar. He invites her to a dinner party. He places an empty gold and silver dish on the table. When Iskandar asked where his food was, the Kagan said: "Your goal is not food, but gold and silver!" That's why you're bleeding," he says, embarrassed. Plots associated with famous historical figures such as Mahmud Ghaznavi, Harun ar-Rashid, Iskandar Zulqarnain also occupy a large place in Khoja's stories. Especially in the works of this direction the unique abilities of the writer are revealed. In particular, if we consider the solution to events related to Iskandar, in the interpretation of Nizami, Navoi, Khoja, Khoja's worldview, way of thinking, and principle of approach as a writer become clear. This is especially evident in the solution to the relationship between Iskandar and Chin Khan, which is present in all three works. There is not much difference in the plot of this story. Even though Hakan has ample power and wealth in all three creators, he advocates peace to prevent bloodshed. But creators have different ways of solving ideas. In Nizami's epic, Iskander is given three things - a hunting falcon, a

horse and a girl with three unique qualities. These details in a certain sense represent an image of silence and a calm life. In “Saddi Iskandari” Navoi, the demon of wealth and property Iskandar scattered jewelry, 1000 horses, 1000 camels, 1000 mules, 9000 valuable clothes, dishes, 1000 concubines, magic mirrors under his feet and attracts a girl with excellent qualities. It seems that the gifts in Navoi’s work are more proportional to real life. The manifestation of a clear image of social life of that period. Khoja has a unique, new approach to this situation. He turns the situation into a satirical and humorous work combined with irony. Arriving in the country of Chin, Hakan greets Iskandar as a guest with empty dishes made of gold and silver. During the mutual conversation, he points out that the king's goal is only gold and silver, and accuses him of greed. He can safely accept a six-month tribute from Iskandar for his people. It seems that, despite the small volume of Khoja’s story, the image of Khakhan in it rises to the level of an ideal king in character. He prefers the interests of the people and the peace of his country above his own interests and even his own life. Thus, he acts justly, boldly and courageously. Khoja did not make significant changes to the plot and system of images. But he tries to innovate his approach to them. This small change serves to raise the idea of the work, the artistic intention of the creator, to a new, higher level.

In conclusion, we note that the issue of justice comes first in Khoja’s stories. In almost all of his works, the author tries to illuminate the concept of justice from different angles. The main idea of such stories as “The King and the Hermit”, “Mahmud Ghaznavi and the Owl”, “Sultan Mahmud Ghaznavi, the Minister and Ayaz”, “Sheikh Bahlul and Harun ar-Rashid”, “Suleiman, Mukha and Ayaz”. Mane" as a question of justice. From Khoja’s lyrical heritage, in addition to poetic fragments in stories, we received 2 ghazals, 5 poems, 2 rubayas, 1 masnavi, the epic “Maksad ul-Atvor”, created as a response to the epic “Makhzan ul-Asrar” by Nizami. . St. Petersburg scientist, Doctor of Philology A. Takhirjonov in the library of the Eastern Faculty of Leningrad State University, inv. 3706. number and inv. B-3985 in the library of the St. Petersburg Institute of Oriental Studies. determined that the manuscript stored under the number “Maksad ul-atvor” is an epic, and created a scientific-critical text of the work. The socio-political, moral and educational themes expressed in Khoja’s work are instructive today. It has not lost its meaning.

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