

The Symbol of Alexander in the Stories of Pashshakhoja

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Abstract. *This article analyzes the unique portrayal of Alexander in Poshshakhoja's stories. The article advances the theoretical idea that Pashshakhoja, through the character of Alexander, illuminates the socio-political situation.*

Key words: *social environment, just king, story, world, personality, life, narration, legend, epic, creativity, idea.*

The works "Gulzor" and "Miftohul-adl," written by Poshshakhoja Abdulvahobhoja, were created in the 16th century. By this time, Uzbek-Turkish literature and the Turkic language had a high standing in the world, and many masterpieces were created in these areas, enriching the treasury of world literature.

In particular, the period after the XI-XII centuries, when the Uzbek-Turkic language began to take its place as a literary language, is especially important. It should be especially noted that the works of the great poet and scholar Alisher Navoi, who elevated the Uzbek language and literature to a high level, occupy a special place. Poshshakhoja, who deeply studied the Turkic and Persian literature before him, created these works as an example. Thus, in creating this work, the writer creatively used traditional styles, images, and artistic devices that existed before him. Khoja did not have the opportunity to create major epic images based on the plot and compositional structure of his works "Miftohul-adl" and "Gulzor," but in these works, he created numerous and diverse images, images of people belonging to different classes, different characters, and different worldviews.

The author's image, visible from the beginning of the work to the end, participates with its ideas and teachings and resolves a number of socio-political, moral-educational issues within its worldview. Stories imbued with Sufi ideas are especially important. These issues are presented in Hoji's stories in a unique style, allowing him to utilize the works of his predecessors. However, this does not negate the definition of Khoja's individual style. His narrative style is expressed in simple, fluent, and understandable language.

Poshshahoji's works "Miftohul-adl" and "Gulzor" are considered remarkable monuments of the 16th-century Uzbek-Turkic language. It is known that Pashshahoji lived and worked until the end of the XV century and the last quarter of the XVI century, when socio-political life was quite complex. The wars between the Timurids in the 80s of the XV century weakened their political power. This made it easier for the nomads of Dashti Kipchak to subjugate the Timurid state. The invasion of nomadic Uzbeks into Mawarannahr is associated with the name of Shaybani Khan, who began his first campaign with the conquest of the northern part of the lands belonging to the Timurids. He made Samarkand his capital and appointed his brother Mahmud Sultan as governor of Bukhara. Having cleared Tashkent and its provinces of the Mongols, he sent there his uncles - Suyunchxo'ja and Kuchkinchi Sultans - and began preparations for the conquest of the vast state of Sultan Husayn.

After fierce and cruel sieges, Khorezm and Balkh surrendered to Shaybani Khan. Then he moved towards Khurasan.

As a result of the capture of Herat, a rich and cultured part of the Timurid lands passed into the hands of Shaybani Khan.

After Jam and Astrobod in Khorasan also submitted to Shaybani Khan, Shaybani Khan was killed in the battle for Marv. This caused great panic among the members of the khan's household. After Shaybani Khan, when Suyunchkhoja, who became the head of the dynasty, could not reconcile the relatives, Kuchkinji Khan took his place. The Kipchaks put an end to the invasions of the Persian Shah Ismail and founded their own state.

From the end of the 15th century, Herat gradually lost its status as a center of culture and literature in Central Asia. The people of science, literature, and art gathered there began to disperse in different directions.

Later, Bukhara became a cultural center. Now the writers and poets gathered here have begun to continue the traditions of the Heratians to a certain extent. Sh.Khoja, who lived and created in such a complex socio-political period, artistically interprets in his works various themes such as ethics, humanity, honesty, and not greed for wealth through various symbols. The author's portrayals of a just king, a just judge, a merciful and just ruler were, of course, a call to ease the burden of the people due to this political situation and to always make justice one's motto. For this reason, the symbols of a just king, a just ruler, a judge, and a dervish, a king, occupy a central place in Khoja's works. In particular, as an artistic expression of the image of a just king, through symbols such as Shah Gazi - Sultan Mahmud, Ghaznavi, Sultan Malik, Iskandar Zulqarnayn, Nushiravoni Odil, and others, it is very beautifully conveyed that kings and officials act justly in society, protecting the interests of the people.

Take, for example, the story "Alexander and the Chinese Khagan." Upon hearing of Alexander's arrival to conquer China, the Chinese emperor went to Alexander as an envoy to prevent war. Having met him face to face, he declared that he was the Khan of China and explained the reason for his visit. "If I am your evil intention, I have come. Whatever your heart desires, do it. If you need a country, just take a country. Necessity is not war or chaos. Do not harm the poor and needy." Hearing these words, he was surprised and did not believe the Khagan's words. Then the Khagan invited Alexander to the depths of the country and said: "I will bring my army to sit before you, to give you feasts, and to present you with royal gifts. After that, know whether my words are true or false."

Having received Alexander's consent, the Khagan gathered all his warriors, put on royal weapons, and went out to meet Alexander. Seeing that the Chinese warriors were more numerous than his own, Alexander abandoned his goal and asked the Khagan for a year's worth of Chinese wealth. The Khagan refused, saying: "If I give you the annual wealth of China, what can I give to this defenseless army, if I oppress the subjects, I will be a sinner." Therefore, he says that he will divide the livestock in half, give half to you, and the rest to his warriors, and invites Iskander to a feast. When Alexander came to the feast, there were many empty vessels made of gold and silver in a beautiful valley. When Alexander asked where the pilaf was, the Khagan replied: "You came here because you can't find the pilaf. Your intention is to conquer the world and glory. Give these dishes to whomever your heart desires. From it comes both food and salary." Alexander was very embarrassed.

In the story, Alexander is depicted as a conqueror, a king pursuing the interests of himself and his warriors. He set himself the task of conquering the world and fights for this goal. Since he considered all kings equal to himself, he was struck by the words of the Khagan, who did not want war and turmoil to harm the poor and needy. In the story, the image of the Chinese Khagan is an idealized image that can serve as an example for the kings of that time. The Khagan appears as a people's king, and many aspects are contrasted with Alexander in the interests of his people. He possesses immense power to protect the country from foreigners, but he does not want bloodshed, and the king, who did not come to him due to "lack of food," feeds him empty golden and silver vessels, thus mocking Alexander.

Only the actions of the wise and peace-loving people of the Khagan will save China from invaders, famine, and poverty. In the image of the Chinese emperor, Alexander sees a happy, noble, and just king. These positive traits of the Khagan's character restrained Alexander from bloodshed.

Nizami in the "Iskandarname" and Navoi in the poem "Iskander's Wall" give great gifts in exchange for a peace treaty with the Chinese Khagan Iskander, while in the story of Khoja, he promises to pay half of the annual tribute demanded by Alexander and sends the king to China with empty vessels as a "guest." In Khoja's story about a just king and a recluse who turned away from the world, there are also two characteristic images: the image of Alexander the Great, who is artistically depicted as a just king, and the image of a beggar prince. In this short story, the Khoja expresses not only his socio-political views but also his philosophical and social views through these two symbols.

The story of Khoja describes how Iskandar Zulqarnayn comes to a province and asks to bring his ruler. The people of this province say that their ruler was insane and was in the cemetery. To the first person sent by Alexander, the prince informed that he did not want to be king and would live worshipping God. Then Alexander, not listening to his words, ordered him to be brought. This time the prince was carrying the bones of one of the dead, and the other time - of another. He placed the bones before Alexander and demanded that the king distinguish that one bone belonged to the king, and the other to the beggar. Alexander wonders how to distinguish herniated bones. Then the madman replies: if it doesn't matter after death, then what is the purpose of kingship?

Alexander, amazed by the madman's intelligence, offers him joy. The madman asks the king to give him four things in return: First give him life so that there will be no death in the end; and also give him youth so that there will be no old age in the end; and also give him wealth so that there will be no poverty in the end, and also give him joy so that there will be no sorrow in the end, he says. Alexander says that these four cannot give, that Allah the Almighty can give.

The main characters in the story are Alexander the Great and the dervish, and on the basis of these two characters, the Khoja artistically reflects all his views - philosophical, socio-political, moral-religious, as well as high views as a person and a creator. The story is based on a deeply philosophical and religious idea. The world belongs to its creator - whatever fate, whatever fate is written for a person, will be so. Humankind has been given limited life, moderate needs, and transient youth. Therefore, a person should live with gratitude for all the blessings given to them and value life.

Most of Khoja's stories are aimed at promoting the ideas of justice, purity, kindness, and humanism. Born in an enlightened family, raised on the basis of Islamic faith, and serving as a defender of honesty and justice throughout his life, Poshshahoja promotes eternal noble ideas through his works. In both of Khoja's works, eternal ideas such as conscience, justice, a just ruler, humanism, purity, and spiritual perfection are artistically reflected through various images. When Khoja writes his works "Miftohul adl" and "Gulzor," he primarily uses examples of folk oral art, in particular, small genres such as proverbs, legends, stories. The author not only artistically reworks the examples of folk oral art but also, in a sense, follows in the footsteps of his predecessors who lived and created differently in classical Eastern literature, continuing and developing their traditions in a unique way (in particular, the tradition of creating didactic works in Turkic written literature is first observed in the poem "Qutadigu bilik" by Yusuf Khas Hajib, in the poem "Hibatul-haqoyiq" by Ahmad Yugnaki based on hadiths, and in such works as "Hayrat ul-abror" and "Lisonut-tayr" by Alisher Navoi. Khoja's works "Miftohul adl" and "Gulzor" consist of short prose stories, mainly works by famous representatives of Persian-Tajik literature: Kaykovus's "Kabusname," Shaykh Saadi Shirazi's "Gulistan" and "Bustan," as well as

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