
KHOJA'S EPIC "MAQSAD UL-ATVOR" AND ITS PLACE IN UZBEK LITERATURE

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ABSTRACT

In this article, the properties of weight used in Khoja's epic "Maqsad ul-atvor" and the measurement possibilities used in it were analyzed. The relationship between weight and theme in the epic was studied. Instead, there was a reaction to the existing ideas in literary studies.

KEYWORDS: *Epic, Genre, Weight, Aruz, Masnavi, Hazaj.*

INTRODUCTION

In Uzbek literature, Podshoja bini Abdulvakhobhoja (literary pseudonym Khoja) also created the epic "Maqsad ul-atvor" in the direction of "Makhzan ul-asrar". This epic of his is written in the style of introduction to Nizami Ganjavi's epic "Makhzan ul-asrar". Hasankhoja Nisari informs about this in his "Muzakkiri ahbab" tazkir: In the beginning of "Makhzan ul-asrar" they classified a book called "Maqsad ul-atvor" and this verse is from that book. Byte:

Til kim emas zikrini aytmoq ishi,

Ne deyub oni og'ziga olg'ay kishi [Hasanxo'ja Nisoriy.5:275].

A. Tahirjanov, the deceased orientalist from Leningrad, managed to find two manuscript copies of "Maqsad ul-atvor". "This autograph consists of 72 pages, the size of the manuscript is 13x20: each page has 12-13 lines written in two columns. The second manuscript - 59 pages, the size of the manuscript is 12x19. After comparing both copies and reconstructing the text of the work, it was found that the number of stanzas in it is 1908.5, i.e. 3917 verses" [Tahirjanov A. 3:70]. A part of the epic was published in 1982 by M. Mirzaahmedova in the collection "Cry of the Centuries". "In addition to the social and political events of the time, the moral and educational views of the poet were expressed in it" [Mirzaahmedova M. 2:68]. We used this source to formulate our work. The epic "Maqsad ul-Atvor" was written in 1528 as a dedication to Sultan Jonibek.

Oting erur Jonibek,ey shahriyor,

Xon ila xoqonsanu ham shahriyor.[Xoja. 4:60]

Using the khoja tajnis, young Jonibek sings the praises of the sultan. He explains that the king's horse is Jonibek, and that both the khan and the king, as well as the city, help him. The saga consists of 7 introductory chapters, seven "Articles", fifteen "Tanbeh", and "Munojot" chapters.

Each chapter concludes with an example and a theme. In the chapter "The reason of this verse of the book" of "Maqsad ul-Atvor".

Rahbari bu fanda Nizomiy edi,

Pir onga Xisravu Jomiy edi

Hotifiy erdi biri ul qavmdin,

Biri Navoiy edi bilgil yaqin.

Andaki tartibi kalom ettilar,

Har biri bir "Xamsa" tamom ettilar.

Manga yetushganda bu ish navbati,

Bo'ldi manga borisining himmati[Xoja.4:62]

stanzas like The leader of this science, Nizami, Khusrav and Jami, who is closer to him, and Navoi is close, says that each of them created "Khamsa". When it was Khoja's turn to do this job, he said that all of them showed their efforts. From this it can be understood that Khoja has no intention of creating "Khamsa". In the epic, the poet says that the title of the work is "Maqsad ul-Atvor":

Maqsa-d+u+l+at+vor(i) qo'yib|otini,

– V V – / – V V – / – V –

Shuhrai shahr|etdi-m+oning/zotini [Xoja. 4:63].

– V V – / – V V – / – V –

So, Khoja named the epic "Maqsad ul-atvor", he wanted it to gain fame. The musaddasi of Dostan sari'i matvii is written in Makshuf measure. Marked positions are read according to weight. The basis of the epic is its articles. In particular, the sultan considers it one of his main tasks to defeat his opponents and stay close to the people of knowledge, saying "the kingdom is prosperous with justice and the palace is prosperous with happiness for the sake of the oppressed", "grace the needy with generosity, help the sick with compassion". He can be called fair like Noshiravon and generous like Khotami Toy. In these articles, similes and metaphors are widely used interchangeably.

In Alisher Navoi's "Hayrat ul-Abror" saga, stories about Hotami Toy and Noshiravon are presented in articles 5 and 6. Although the plot lines of the stories are different, their content brings the stories closer to each other. With this feature, Khoja Navoi may have been influenced by "Hayrat ul-Abror". Maybe that's why Khoja calls Navoi "close" to him. The parable of Noshiravon in "Maqsad ul-Atvor" begins with the following verse:

Odi-l+erur|bahr(i)da No'|shiravan,

– V V – / – V V – / – V ~

Adli ila|tuzili-b+er|di jahon

– V V – / – V V – / – V ~

In this verse, the justice of No'shiran and the creation of the world with his justice are described. Khwaja ensured that the verse was created in the weight of the sari'i musaddasi matvii mawquf by using the original ridfi murdaf rhyme in the verse.

One day, Noshiravon makes himself sick in order to examine his property. Then he says that only a brick brought from the old building can cure his pain. Hearing that there is a cure for the king's disease, the people scatter in all directions in order to find the brick of the old building. But no matter how hard they try, they cannot find the brick. Then they meet an owl on the road and ask him the question that has been bothering them. Because of the justice of the king, the owl is sad that there is no ruin, that there is no space. Then the owl

Dahrdanvayrona na topilmas ayon,

Aylasang oning ichida osh'yon [Xoja. 4:67]

answers. When they told the story to the king, he was happy that he had established justice in his country.

The story of Hotami Toy in "Maqsad ul-atvor" is also unique. It tells the story of a man who wants to share his possessions with the poor and those around him. One day the king wants to test him. He had a horse that was "dulduli soni" and "couldn't even reach his rear." The king asked for this horse and sent an ambassador to him. He welcomes the ambassador with an open face. The ambassador explains why he came at the table. Then Hotami Toy said to the ambassador:

Dediki: _Kech kelding esa oyu qoy,

Topmadimu, dedim, o'shal otni suy [Xoja. 4:69]

states that he said. When the ambassador heard this, he said, "This is generosity, commitment, kindness, and kindness" and praised his hospitality.

The continuation of "Maqsad ul-atvor" consists of 15 "reprimands" and prayers. In them, mainly, qualities such as not being oppressive, not taking revenge on wealth, and being patient and persistent are highlighted. The saga ends with the episode "Hikmati Hakim". In it, the poet states that "pandu is advice, munshii state is his many words". Literary critic Mirzaahmedova Khoja wrote this epic poem dedicated to the young Jonibek sultan, so the advice is aimed more at officials and rulers: the ruler should be generous, benevolent, and fair, and should not allow any flaws in his personal behavior, and in the presence of this flaw, he emphasizes that it should not affect the correct and sincere relationship with the people [Mirzaahmedova M. 2:69]. At this point, we agree with the opinion of the scientist. Because we consider it natural for the reader to have similar feelings after reading the epic.

Scholar D. Yusupova emphasizes the extreme importance of accent in the text [Yusupova D. 6:101]. The weights of sari'i musaddasi matviyi makshuf and sari'i musaddasi matviyi mawquf, which are typical for epics in the direction of "Makhzan ul-asrar", are not an exception. Of course, emphasis is used in the epics in the context of weight and content. If we consider Khoja's definition of the word from the "Admonition" part of the epic "Maqsad ul-Atvor":

Ki'mki olur|pa'ndu nasi|ha't so'zin,

- ' V V - / - ' V V - / - ' V -

Ja'nnati a'|lo' aro so|lu'r o'zin.

- ' V V - / - ' V V - / - ' V -

Pa'ndu nasi|ha't bila qil|gi'n suluk,

- ' V V - / - ' V V - / - ' V ~

Xo'hi faqir|olgilu xo|hi' muluk [Xoja. 4:59].

- ' V V - / - ' V V - / - ' V ~

It is understood that in the verses created in the weights of sari'i musaddasi matviyi makshuf, sari'i musaddasi matviyi mavquf, the emphasis falls on the first syllable of each verse. "Such a ratio of emphasis in the columns and the successive use of short syllables ensure the creation of a light and playful rhythm" [Yusupova D. 6:102]. As the excerpts from the epic are composed in sari'i bahri weights, the emphasis of the verse is the same in them. Because in Aruzi text, not word stress, but column stress is leading.

The inclusion of another masterpiece of Khoja from the treasury of Uzbek literature will please any reader. The epic is created in the harmony of weight and content characteristic of our classical epics. The weight applied to the epic plays a significant role in revealing its content. The theme of the epic acquired a musical tone in harmony with the weight of which it was created. This requires great work and responsibility from the creator.

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