



The Poetics Of Munojots In The Epic Of “Saddi Iskandariy”

Zilola Kuchkarovna Eshanova

PhD, Acting Associate Professor, Andijan State University, Uzbekistan

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ABSTRACT

Munojats is a literary phenomenon in Uzbek literature, which consists of an introduction to devons and poetic balls, a thematic classification of lyrical works, and introductory chapters of large-scale epic poems. In the introductory chapters of Alisher Navoi's “Khamsa” epics, prayers are accompanied by praise and glorification, and are a means of expressing the author's philosophical-mystical, divine-mystical views, personal experiences: confessions of the heart to the Creator, repentance for sins.

The article states that the content of the munojats in the preface of “Saddi Iskandariy”, the final epic of Alisher Navoi's “Khamsa”, is formed in harmony with the content of the work; they cover issues such as the author's mystical-philosophical views and the artistic expression of his ideological purpose. The article also shows the importance of the art of obedience in the expression of prayers in the epic, as well as the poet's artistic skill in creating prayers on the basis of analysis and interpretation.

KEYWORDS

Munojot (secret conversation, plea), epic, etiquette classification, praise, supplication, nat (glorification), introductory chapters, composition of the work, mystical views, abror status, tax, soliki majzub (Majnun), majzubi solik (Farhod).

INTRODUCTION

The epic “Saddi Iskandariy” is the last epic of “Khamsa” and was written in 1485. “Saddi Iskandariy” also has a munojot section. They correspond to the internal content of the epic, are written in the same masnavi style as the epic, epic works are written in the weight of mutaqorib (mutaqarib musammani mahzuf), which is easy to express, and it is necessary to study the question of their compatibility with munojots.

The great poet expresses his views on the theoretical issue of the status of abror in the content of the epic “Khamsa” “Hayrat ul-abror” by describing the events associated with the image of Alexander in the epic. According to Navoi, the status of abror can be attained only by people like Farhad, who appreciated the tax of Allah, and by Majnun, who was born with the charm of divine love, and just king. Abror is a person who strives for the path of perfection along the “path of perfection” and considers the status of abror to be the highest goal [4,139]. The soliki majzublik (Majnun), on the other hand, gives his hand to the pir and performs the riyah at his will, and only then does he perform the rites; In this case, attaining the status of the state is only after attaining the status of the original sect [8,24], while the majzubi solik (Farhod) is to be attracted to the Truth, that is, to be ignorant of oneself with the remembrance of Allah.

THE MAIN FINDINGS AND RESULTS

Navoi gives the king's view that one hour of justice is superior to the lifelong prayer of a Sufi (gado, dervish, passenger) through

hadiths (one hour of justice is better than the obedience of angels, all people in the world), stories (The story of “King Mas'ud saw his

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Navoi gives the king's view that one hour of justice is superior to the lifelong prayer of a Sufi (beggars, dervish, tax-soliq) through hadiths (one hour of justice is better than the obedience of angels, all people in the world), stories (The story of “King Mas'ud saw his father Mahmud in a dream ...”) and the image of Alexander. The main part of the epic, beginning with chapter 15, has a unique composition; it can be conditionally divided into the following 4 parts:

- 1) The story of Alexander - a description of an event or incident related to the life of Alexander;
- 2) Theoretical issue - a definition of a particular ethical problem;
- 3) Story - a story on this moral issue;
- 4) Wisdom is a conversation between Aristotle and Alexander.

With such a compositional epic, Navoi sums up the ideological purpose he wants to express in “Khamsa”.

The epic “Saddi Iskandariy” traditionally begins with introductory chapters such as praise, supplication, naat. Chapter 2 of this epic is also a munojot, which consists of 61 verses. In the work, Munojat ul-Karimi Hallaq wa mukarrami alal-itlaqqakim, the “kof” of the karami, with arrogance, lowers the written “kaf” to the ground, and the “ro” roi olamoro blinds the apostasy “ayn” and the “mim” is

the grace of the emim. Navoi's doctrinal views on the relationship between God and man are an artistic expression in the munojot, which says, The poet skillfully uses the art of bookmaking in the prose title given on the basis of saj. By giving separate definitions to each letter of the word karam, the poet says that in this chapter he intends to explain the grace of God, the forgiveness of sins by people with his karam.

Like the munojots in other epics of Hamsa, the thematic content of this munojot is as follows:

1. The first paragraph refers to Allah.
2. The definition of the power and attributes of Allah is described in accordance with the subject matter of the epic.
3. Forgiveness for sins and mistakes.
4. We ask Allah for help in expressing the idea expressed in the work and express our wishes about the work.
5. In the last verse of the munojot, the intercession of the prophet is asked.

The munojot begins with the praise of Allah, the Lord of the virtuous:

Lakal-hamd, yo Akramal-Akramin,

Karam ahlin etgan gadoyi kamin

Lakal-hamd, or Akramal-Akramin,

A simple fireplace with good people [1, 11].

Navoi appeals to the art of obedience in order to emphasize the importance of the point he is trying to make in this munojot as well. The art of discipline is to emphasize the importance of a word in a work of art based on the use of one word in all its lines or bytes [8, 134]. The poet emphasizes that God is the most virtuous by repeating one or more words, the word karam in this place, emphasizing this word over and over again. In

the above verse, by using the singular and plural forms of the word karam in three places, he praises Allah, who has the same qualities, and says that Allah's karam is so infinite that the people of karam become beggars and small, humble before him. The word karam means goodness, nobility, benevolence, blessing, generosity [2,304].

In the following verses of the munojot, the poet develops his thoughts; That Allah bestows wealth, royal beauty, power, and authority on whomever He wills; to the virtuous kings, too, he gives the impression that this attribute was given because Allah has bestowed it by repeating and emphasizing the word karam:

Karim o'lsa olamda har nav'shoh,

Anga sen karam qilding ul dastgoh.

Karamdin kishi qayda sochqay diram,

Diram sen anga qilmog'uncha karam[1, 11].

When goodness dies, every kind of king in the world,

You did him a favor.

Where is the hairy dirham of a good man,

Dirham is good until you do it.

In the epic “Saddi Iskandariy” Navoi's views on the noble, just king are illuminated through the image of Alexander. It was Allah Who bestowed Alexander's fortune on him and made him one of the noble kings. By introducing Alexander to Jahangir, Allah introduced Himself to him, and Alexander established justice in the world because he knew Allah.

In the following verses of the munojot, the poet continues his thoughts, again drawing attention to the eternal destiny and emphasizing that man is the executor of the eternal destiny. According to the poet, even if the people who do the cabbage are the owners of the crown, they do so because Allah has opened the door of His treasures to them and commanded him to be generous. If Allah had not bestowed upon them wealth and the power of the kingdom, they would not have been able to do so. Indeed, kings are not benefactors, but because of the Majesty of Allah (glory and honor), he has been gracious, moreover, not more:

Karam ahli gar sohibi toj erur,

Ki, xoni navolingg'a muhtoj erur.

The owner of the generous people will be crowned,

That the house needs a naval.

Anga sen Xazoyin eshigin ochib,

Chu sochmoqqa amr aylabon, ul sochib.

You open the door for him,

He ordered them to be spread out, and he scattered them.

Bas, ul filhaqiqat karamkesh emas,

O'zung mukrim, ul bir sabab besh emas

So he is not really greedy,

Sorry, that's not one of the five reasons

Chu sen Mukrim, ahli karamdur sabab,

Desam Akramul-Akramin ne ajab

Chu sen Mukrim, the people are generous because

Tell you what, Akramul-Akramin is amazing [1, 11]

While Allah forgives the sins of sinful people, the poet is not disappointed either. In the following verses of the munojot, the author admits that he is a sinner and asks the one who is kind to forgive his sins as well:

Ne yanglig bo la olg'amen noumid.

Necha ma'siyatdin tabahkormen,

What a disappointment.

How many apostates are I,

Nihoyatdin ortuq gunahkormen.

Qadimni xijolat yuki xam qilib

I am extremely guilty.

As a burden of shame to the ancients

Anga jurm sarborliq ham qilib.

Tutoshib vujudumg'a hirmon o'ti

He was also charged with felony criminal mischief.

It's a weed in my body [1,13]

In the above verses, the poet again uses the art of obedience: by giving and repeating the synonyms of the word sin (sin, apostasy, guilt,

error), he emphasizes his sinfulness and that God is a benevolent being who forgives sins. Explaining the reasons for his sinfulness, the poet says that no matter how sinful he may be, he will not despair of the grace of Allah:

Agar muncha yuz bo'lsa rasvolig'im,

Siyahro'lug'u besaru polig'im.

Shame on you for a hundred days,

I am black and white.

Vale sendin uzmaymen aslo umid

Ki, ermon karam bahridin noumid.

Well, I hope you don't mind

He despaired of the sea of generosity.

Bu dargohda har kim gunahkorroq,

Inoyat qilurg'a sazovorroq

Everyone here is a sinner,

Worthy of grace [1, 15].

At the end of the munojot, the poet asks Allah to make cabbage for himself and the people. According to the poet, if Allah bestows blessings on human beings, He will grant them zuhd and obedience, and as a result, the servant will attain the abode of the Creator. If Allah wills, He can forgive the sins of those who have lived their lives in sins and their hair has turned white in sins.

The author concludes the munojot by asking for the intercession of Muhammad, the Beloved of Allah:

Xato aylaganni hisob aylama,

Xatosig'a loyiq azob aylama.

Do not count the error,

Don't make a mistake worthwhile.

Karam birla jurmini kam aylagil,

Gar ul qildi kam, lek karam aylagil.

Don't go for less than your full potential.

If he did little, be generous.

Agar qilmading zuhdu toat nasib,

Habibingdin etgil shafolat nasib

If you do not do this,

You will have an intercession in the Hereafter [1, 16].

Alisher Navoi, as an example to the rulers of his time, calls on them to be a just king. Indeed, N. Kamilov said: "Alisher Navoi has emerged as a supporter and initiator of the implementation of mystical teachings, turning them into a good, exemplary moral system and applying them in human education. This theme is more widely expressed in the great writer's "Khamsa", in particular, in the encyclopedic epic "Saddi Iskandariy", which is interpreted in an artistic and philosophical way through various narrations. The relationship between the king and the dervish is revealed in this play on the basis of dramatic clashes, conflicting sufferings of spiritual experiences, tragedies" [7, 181].

CONCLUSION

To sum up, the content of the munojot in the epic “Saddi Iskandariy” is formed in accordance with the content of the work, which describes the mystical and philosophical views of the poet about the people who are destined to be the king of God. According to Navoi, there are other people who can achieve the status of abror, they are fair kings. The epic “Saddi Iskandariy” expresses this ideological purpose, and the content of the munojots is formed in accordance with this idea. Navoi skillfully uses the art of obedience in expressing his philosophical-mystical, divine-mystical views, confessions of the heart to the Creator, repentance for sins.

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