The Subject of Xoja's Work is the Distinguishing Features of Lukmoni Hakim and Sulayman

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A B S T R A C T
One of the recurring motifs in Khoja's works is the examination of the portrayal of the wise hakim. A scientific investigation was conducted on the picture of the Lord's biting hakim, as referenced in prose stories of significant moral-educational, socio-political, and religious content. The works of the Viceroy were influenced by and followed the legacy of renowned figures like as Rumi, Nizami, Amir Khusrav, Saadi Sherozi, Firdavsi, Jami, and Navoi.

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INTRODUCTION

Ibadulla Sayyid Tsarkhoja ibn Abdulvahhobkhoja – Khoja was one of the creators who made a valuable contribution to the collection of Uzbek classical literature. The stories in "Miftoh ul-adl" and "Flower Garden" possess significant worth due to their subject matter, intricate system of imagery, thorough ideological and artistic execution, concise writing style, and their moral and educational significance. Khoja's stories draw primarily from the contemporary milieu in which he resided. A.Ibrahimov's work "Key Features of 16th-Century Uzbek Literature" comprehensively examines the social, economic, and cultural aspects of this period [Ibrahimov A, 1976:7-33]. An early instance of wisdom in Uzbek written literature can be seen in the stories provided in Rabguziy's work, "Qisasi Rabguziy". The composition consists of anecdotes and narratives. A significant portion of the stories in the book have a religious theme, and the Rabbinate constructs narratives that draw heavily on the "Qur'an" and other religious texts, forming a plot that is centered around religious and legendary elements. In Rabgusiy's book, "Qisasi Rabgusiy", there is a saying that is connected to the doctor being bitten. Entered the narrative. One day, his aunt Luqman was pursued by a wheat eccal. Luqman proceeded to sow barley seeds. Her aunt inquired, "Why do you consume barley when I desire to consume wheat?"Luqman inquired, "Is barley not a type of wheat?"Aunt: "Hello." Luqman stated, "You have neither intentionally caused harm nor anticipated positive outcomes." The identical narrative can also be found in Khoja's "Miftoh ul-adl". While both creators employed an identical plot, their objectives diverged. Although the Lord presents this story as a battle between good and evil,

Khoja closes by stating that one will experience oppression throughout the day and will only hope for a reward in the hereafter, indicating that one's actions determine their circumstances. The user's text is a reference to a document with the title "Kinghaja, Inv No. D-4656. 147b-148a". Alisher Navoi, the Sultan of the word estate, is renowned not only as a lyric poet but also as a skilled storyteller. Although he did not exclusively compose a collection of stories, the presence of stories in his works such as "Hayrat ul-abror," "Sab'ai sayyor," "Saddi Iskandariy," "Lison ut-tayr," and "Mahbub ul-qulub" justifies referring to Nawai as a storyteller. V.Zohidov stated that "Lison ut-tyre" offers accounts of traditionalism in Eastern literature to support a specific viewpoint, assert a claim, and provide illustrations. These accounts demonstrate that Navoi is not only the creator of extensive epics but also a skilled storyteller. The citation for this source is Vohidov Z, 1961:31-34.One recurring picture in their stories is the depiction of the Prophet Solomon. This image is widely acknowledged in narratives as an emblematic representation of Justice. In the narrative "Solomon, the fly, and el" alone, Khoja emphasizes the importance of attentively considering both sides of an argument and rendering a fair verdict. Failure to do so may result in the ruler compromising their own sense of justice. Solomon, in the Prophet, declares that the principle of Justice is "butururkim." It is imperative to inquire twice, with each word taking a month, until the governor comprehends the message and passes judgment on it [Korkhaja, 1962:47]. In "Qisa Rabghuziy" by Rabghuziy, Solomon also recounts anecdotes about himself while imparting knowledge about the Prophet. The narrative "Solomon and the Moorish" is an example of such a story. This narrative can also be found in the literary works of Navoi.

Khoja is well familiar with the artistic ingenuity of the aforementioned creators. Due to his ability to articulate his creative objectives while upholding their tradition, Adib was able to craft concise narratives yet encompassed a diverse array of subject matter. It is crucial to assess the development of his literary knowledge from the 16th century. As evidence, in Tohirjonov's piece, a passage from Khoja's Khatami titled "The Wise Governor" names renowned wordsmiths such as Rumi, Nizami, Amir Husrav, Hofiz, Amir Saadi, sanoi, Firdavsi, Salman Sovaji, Lutfi, Amir Shahi, Secretariat, Abdurahman Jami, and Alisher Navoi. By the tradition of these poets, he states that he composed Ghazal, ruboi, mustazad, masnu’ qasidas, and ultimately proceeded to write this didactic masterpiece" [Tohirjonov A, 1975:70-73]. Evidently, Khoja possessed a comprehensive understanding of the contributions made by the authors who preceded him.

The works of Khoja, "Miftoh ul-adl" and "Flower Garden," are part of a collection of artistic examples created in the spirit of pand-admonition, which originated in the 11th century and has a distinct tradition, as acknowledged by R. Vohidov. [Vohidov R., Eshangulov H, 2006: 514]. Nizami, Shaykh Saadi, Abdurahman Jami, and Alisher upheld the customs of the Nawab by focusing on their small-scale socio-political, moral-educational, and humanitarian storylines in their works "Miftoh ul-adl" and "Gulzor". However, the language used in both works is characterized by a vibrant vernacular and is significantly more eloquent when compared to the writings of the straightforward Nizami and Navoi. Unfamiliar Arabic and Persian-Tajik terms in the text are exceedingly uncommon. There are no extraneous or redundant descriptions or statements that obscure the subject. Written concisely, lucidly, and tersely. Khoja's stories, which were well regarded during his era, effectively advocated for significant moral, educational, social, and political matters, approaching them from a compassionate perspective. The key themes that have emerged in their stories are justice, correctness, honesty, purity, kindness, science, and humanity. By employing conventional imagery, he effectively conveyed these concepts and demonstrated a fresh interpretation of their significance. The narratives of the Viceroy possess significant social and universal significance. Although the Zamiri was originally based on stories about kings, ministers, Darwesh, and historical individuals, it has evolved to incorporate fundamentally humanistic, tolerant, and just concepts. Despite this transformation, it has not lost its moral and didactic significance, as well as its relevance to modern society. They function as a unified entity both in the now and in the future.

To summarize, regardless of the issue Khoja discussed, he consistently presented principles rooted in deep

humanism, populism, patriotism, and enlightenment, while also crafting distinct visual representations. Khoja is an eminent artist renowned for his thematically vibrant prose pieces inspired by Uzbek oral and written as well as Persian-Tajik literature. The concepts conveyed in Adib's writings address both educational and urgent matters of contemporary relevance.

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